

NACB STATION HANDBOOK

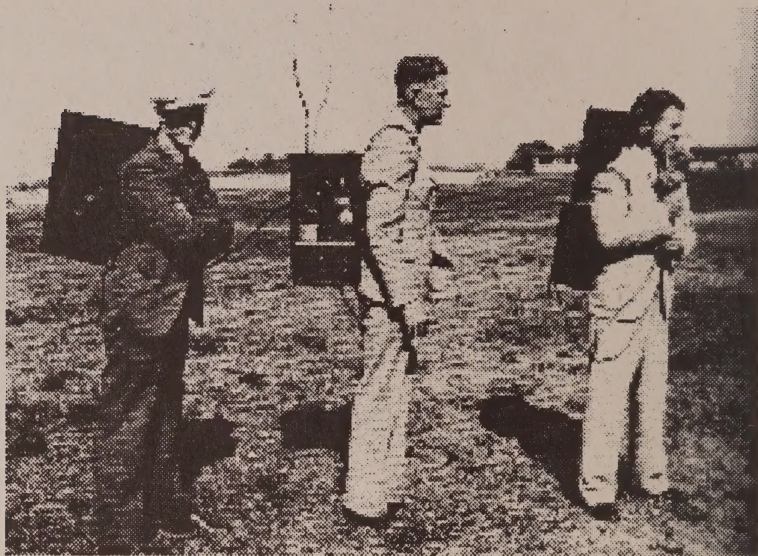
1993 RADIO EDITION



N A C B

1993 STATION HANDBOOK

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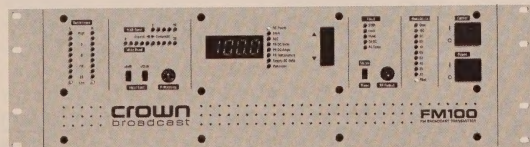
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financing, others claim that it shows how hard hit these areas were by the recent recession.

The theory is: Having hit a deeper bottom than the other regions, they had nowhere to go but up.

Dynamic growth areas

Analysts seem to agree that one of the most dynamic growth areas is the south. Metropolitan areas like Richmond and Atlanta are experiencing rapid population growth. In the recent FCC auction of interactive video frequencies, construction permits for systems in the southeast commanded the highest bids.

Charlotte, N.C., has become a major banking center and is home of Nations Bank, First Union Bank and Wachovia National Bank. The Raleigh-Durham area is identified as one of the fastest-growing metropolitan areas in the country, and the southeast has been selected as home for several new professional sporting franchises and will host the 1996 Olympic Games in Atlanta.

In the west, cities such as Portland and Seattle are experiencing similar significant growth.

Likewise, Las Vegas, which has actively promoted an image as a city with a healthy economy and a family-oriented lifestyle, has also become one of the fastest-growing urban areas in the country.

Lenders have noted these trends, and the number of radio acquisitions and station values in those areas have grown accordingly.

Another demographic trend that can be seen in the U.S. is the rapidly growing Hispanic population. It is estimated that by the beginning of the next century, Hispanic-Americans will form the largest minority group in the country.

As such, Spanish-language broadcasting has become a dynamic growth area. Examples of this trend are the expansion of Spanish television networks such as Univision and Telemundo (both based in Miami).

Cable networks, such as MTV, CNN, HBO and others, have all launched Spanish-language channels. This growth can also be seen in radio broadcasting. The success of the recent public offering by Heftel Broadcasting Corp., with stations in New York, Miami, Los Angeles and Dallas, is indicative of this trend. Likewise, Arbitron's number one 12+ radio station in L.A. is the Spanish KLAX-FM.

We are now seeing dramatic growth in the Hispanic population of cities in the Pacific Northwest, Chicago and Boston. This is a trend that both lenders and investors will be watching very closely.

Passing of NAFTA

Finally, with the passing of NAFTA, we may see increased activity in the southwestern states along the Mexican border. It is anticipated that Latin America will be a major source of investment capital in the upcoming years.

Latin American programmers and broadcasters have already increased their presence in the U.S. market. It seems logical that their first point of entry (and investment) will most likely be those major markets along the border.

While some regions of the United States are seeing more favorable growth and increased radio sales and prices than others, it appears that all regions are rebounding from the stagnation of the early 1990s. The degree to which some areas grow faster than others will attract the attention of lenders and direct where the money is. ☐

Frank Montero is a communications attorney with the Washington, D.C. law firm Fisher Wayland Cooper Leader and Zaragoza, L.L.P. Contact the firm regarding finance and FCC-related matters at 202-775-5662; or fax: 202-296-6518.

PROMOTIONS

Win-Win-Win!

.....
by Nikki Linn

(That's Not a Cheer; It's a Strategy For Competitive '90s-Style Promotions)

Competitive reality for radio in the 1990s means a higher reliance on promotions than at any other time in the industry's history.

What it also means is a tireless tug of war between advertisers, stations and listeners. While quality station promotions remain critical to the successful marketing of a station, value-added promotions have become critical to station buys.

Reconciling these two views is the complex role of today's promotion director.

Win-win-win

Any promotion, value-added or otherwise, must be a win-win-win situation for the listener, the station and the advertiser. Promotions have to remain appealing while increasing listening, generating revenue and furthering the image of the station.

While this may seem a tall order, here are some tips to assure that your station is covering all the bases:

- ✓ Be honest with clients. Develop a marketing and promotion plan that will work for them, while still furthering the philosophy of the station and involving listeners. Offer them several promotions to choose from and let them know what your objectives are up front.
- ✓ Try to tie several advertisers to the same promotion. Like spots, each station must maintain a limited promotional inventory. Remember, you don't have to develop a new promotion for every client.
- ✓ Sell value-added as a supplement to the value of advertising on your station, not as the whole value. If you allow the promotional value of a buy to consistently exceed the spot value, you'll quickly cheapen both your sales and programming efforts.
- ✓ Tie your station into annual high-profile events, thereby establishing it as a community institution. If there is no

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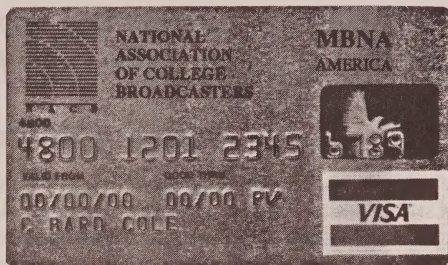
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Be sure to use the priority code when calling: RBGG.

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*Certain restrictions apply to these benefits. The summary of credit card benefits accompanying the credit card Preferred Access Checks® describes coverage terms, conditions and limitations. MBNA America® and Preferred Access Checks® are federal registered Service Marks of MBNA America Bank, N.A. The account is issued and administered by MBNA America Bank, N.A. Visa® is a federally registered Service Mark of Visa U.S.A. Inc. used pursuant to license.

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RBGG
59-874

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YEARS THERE _____

ANNUAL INCOME \$ _____

OTHER INCOME* \$ _____

SOURCE _____

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(If less than 3 years at current employment.)

PREVIOUS ADDRESS _____

(If at present address less than 3 years.)

MOTHER'S MAIDEN NAME _____

(For use when you request special action taken on your account.)

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Date _____

(Seal)

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CO-APPLICANT'S NAME AS YOU WOULD LIKE IT TO APPEAR ON CARD

FIRST _____ MIDDLE INITIAL _____ LAST _____

RELATIONSHIP TO APPLICANT _____

SOCIAL SECURITY # _____

EMPLOYER _____

YRS. THERE _____

POSITION _____

ANNUAL SALARY \$ _____

WORK PHONE () _____

OTHER INCOME* \$ _____

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(Seal)

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Date _____

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NACB 5th Annual National Conference Audio Cassette Order Form

NOW! Recording Systems, Inc., has provided their patented, state-of-the-art multiple audio cassette master recording technology for NACB's National Conference of College Broadcasters. Using this unique new process, NOW! has created master audio cassettes of key, selected sessions, which were available for sale the instant each session concluded! Now you can order these same master-quality cassettes for your station. By ordering the complete set for your college or school, other interested students and faculty who could not attend can also gain from the invaluable information covered in these NACB sessions!

CHECK OFF YOUR SELECTIONS BELOW:

☐ CASSETTE #1: INTEREP NATIONAL COLLEGE RADIO SPONSORSHIP COOPERATIVE

Get the details on the history-making partnership between NACB and America's largest radio rep firm to bring national advertisers' underwriting dollars to college stations and how you can benefit!

☐ CASSETTE #2: INTRODUCTION TO COLLEGE RADIO

The overview session that covers the essentials, including: training programs, promotion, fundraising, programming and much more! Vital for new stations or those looking to "overhaul" the system, as well as incoming managers of established stations.

☐ CASSETTE #3: FUNDRAISING

Representatives from some of the U.S. and Canada's most successful college stations explain everything from how to do underwriting the right way to implementing many of the more creative, proven methods of bringing revenue to student-staffed stations. NACB's legal counsel also explains what's not permissible.

☐ CASSETTE #4: MUSIC INDUSTRY CAREERS

After college radio, there's a world of career opportunities that will let you stay in touch with new music – and it's not just working in promotion at the record labels. Learn the where's, who's and how's from successful music industry veterans.

☐ CASSETTE #5: KEYNOTE ADDRESS BY MICHAEL FUCHS, CHAIRMAN & CEO OF HBO

The head of the world's largest premium cable network talks about how it grew and what he's got in mind for the future.

☐ CASSETTE #6: KEEPING THE 'CUTTING EDGE' SHARP

How far apart are college and commercial alternative stations? How can college stations keep the balance that makes them a viable outlet for a broad range of new music and keep an audience listening without alienating? Representatives from *Rockpool* and stations from both sides of the issue square off but cover a lot of ground.

CASSETTE #7: (Unavailable for Distribution)

☐ CASSETTE #8: CAREERS IN TELEVISION

The room was jam-packed as top people in the industry from Warner Bros. Television to "Late Night with David Letterman" told what it's really like and what the hirers are looking for.

☐ CASSETTE #9: WHAT HAVE YOU DONE FOR ME LATELY?

The promotion reps from five major and indie labels explain what the alternative promotion world is like, why you're not getting serviced the way you'd like and answer audience questions.

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GRAND TOTAL			\$
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School _____

Address _____

City _____ State _____ Zip _____

Phone (w/area code) _____

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NACB Station Handbook

January 1993 Radio Edition

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Additional copies of this handbook are available at \$20 for members, \$25 for non-members.

SECTION 1



Starting a College Radio Station

Be aware that building a station from idea to reality is a long process—on average, 2-3 years or more. Thus if the primary organizers are upperclassmen, enlist support from an encouraging faculty member and/or younger pro-station students from the start. Do not ignore school administration (and the communications department, if there is one). The supervision and help from a faculty member or administrator who supports the effort to start a college radio station is essential; the chances of success are far greater than if students alone undertake the effort. The long time frame involved and the political connections with university entities essential are two key reasons for taking on a faculty advisor when beginning a station start-up project.

Technically speaking, college radio stations come in one of four types: *carrier current*, *cable FM*, *low-power (experimental) broadcast* or *full-power (regular) broadcast*. (To date, digital audio broadcasting has not yet been implemented in the United States.) Because the station's signal goes out over the air, broadcast is best to reach a large audience, especially if the school has a high number of commuters who live off campus and drive to school. However, it can be more expensive than the non-broadcast types in the short-run.

Carrier Current

Carrier current radio utilizes special low-power transmitter/coupler units, typically installed in the basements of the dormitories or other buildings in a coverage area. The signal is just strong enough to reach receivers in the desired buildings without the station signal straying off campus (in violation of FCC field strength limits). The station frequency is usually placed on the low end of the AM band. Note that the signal will be in mono, not stereo, and that certain elements of building architecture (e.g., elevators, air conditioning units) can affect the quality of signal reception. Many problems can be avoided by having an engineering site survey done by one of the companies specializing in this area (fee required). Contact: LPB, Inc., 28 Bacton Hill Rd., Frazer, PA 19355 • 215/644-1123. In addition, LPB publishes a free, handy pamphlet on carrier current for potential customers. Ask for it.

Cable FM

If the school buildings are wired (or soon will be) for cable TV, then cable radio can be offered also. A low cost splitter (\$1) attached to the cable input allows one lead to go to the TV, while the other goes to the home stereo receiver. Depending on what the cable operator (the school's media department or the local cable company) offers, cable subscribers can now get a whole new set of radio stations besides what is available over-the-air—including your college station. If the cable operator doesn't offer cable radio, you can convince them to offer the service as it can represent a new subscriber revenue stream for them. If that fails, the station could serve as background audio to one of their TV message channels.

A telco equalized program line for mono (two lines for stereo) is all that is required to bring the signal from your studio to the cable operator's head end, plus an FM modulator to convert the signal into a usable form. This cost could run about \$1,000, but the cable system to pay for the expenses in return for providing station programming free of charge to the system or promoting cable options to other students.

Cable FM can be offered in combination with carrier current or broadcast stations, too. If the campus lacks cable feeds, use carrier current to reach the dorm rooms, and just get the station feed to the cable operator. Though car radio listenership won't be available, the off-campus home cable subscribers can receive the station. Though it is not as important for a broadcast station, providing a feed to the cable operator could generate extra exposure for the station as background to a TV channel.

An alternative cable FM system recently gaining popularity is "radiating cable." A hybrid carrier current transmission system with a cable that allows the signal to escape, thereby covers a particular area. This is a less controlled system, however, and so may not be possible on urban campuses where non-school buildings are located close by.

Low-Power Broadcast

A low-power broadcast FM station may be the most cost-effective solution if the goal is to reach a limited geographic area without the limitations of wires. Note that the FCC-mandated minimum station power output is 100 watts for regular stations. As an alternative to carrier current AM, the FCC allows for analogous low-power FM transmitters (but still with a very limited broadcast radius). According to FCC electronic engineer John Reed, the maximum power for a non-licensed FM station is 11 nanowatts, which should cover an area with about a 200-foot radius. Commercially sold FM transmitter kits with higher power (e.g., 10 milliwatt) tend to be illegal.

Full-Power Broadcast

Over-the-air college stations typically reside on the FM band between 88.1 and 91.9. This spectrum of the radio dial is reserved for non-commercial, educational stations, of which college radio is one type. Though the chances of a college getting a station here are better, in many markets this part of the band is just as crowded as the commercial band. And since a commercial license allows advertising, the station could pay for itself.

The broadcast license to operate a station on a given frequency comes from the FCC, and is granted only after approval of an application. The most common application pursued by a fledgling college station would be Class A station (the lowest category), which requires a minimum 100 watts of station output. The required forms are available by calling the FCC at 202/632-FORM.

Significant fees are involved in applying for a broadcast station construction permit (CP), both to the FCC for processing and to the consulting engineer who must be hired to: (1) do the required frequency search (to determine if an open frequency exists in the market where a new station could go without causing interference to other existing stations); and (2) conduct the transmitter/tower site survey and other requirements to complete the technical portions of the FCC application. If there are no problems, the application approval process takes 6-12 months on average. Add station construction time and it could be two years by the time the station is on the air.

Hiring a communications lawyer (Washington, D.C. is full of such firms) may also be worthwhile to avoid problems later. NACB's legal counsel is one such firm: Meyer, Faller, Weisman & Rosenberg, 4400 Jenifer St. NW, Suite 380, Washington, DC 20015. Contact Cary Tepper at 202/362-1100 with your questions. Going commercial allows for advertising revenue, but a non-commercial educational station may be more in line with the educational mission of the school. Two of the many prime considerations that will need consensus from all parties involved before station signs on are: the extent to which the station will incorporate students and professionals; and the placement of the station in the school's organizational hierarchy.

If time allows, contact a student-run, professional public, or commercial radio station in the area as a source of advice. They have the advantage of experience to help a new station avoid mistakes, both organizationally and technically. If the consulting engineers they suggest fail necessary expectations, however, NACB's engineering advisory firm has much experience in assisting the start-up of student-run stations: Communications Technologies, Inc., P.O. Box 1130, Marlton, NJ 0805. Contact Laura Mizrahi at 609-985-0077 for FCC application help or other engineering/technical questions.

Of course, many other consultants exist. *Radio World*, a free newspaper to every broadcast radio station, has a large classified section in the back with consulting engineers listed. Ask for references to check on their experience in college station work. For a free sample copy, call 703/998-7600. Also, talk to existing commercial stations in the area for a recommendation of local engineering consultants.

Equipment

Expense is obviously a concern. Regardless of the type of station to be constructed, a broadcast studio will be needed. Equipment for programming and production is expensive. Used equipment is cheaper, but usually will not perform as well as new pieces, even if refurbished. Try to buy new for the key components of the station, even if tight budgets force the purchase of used units for the rest of the equipment. Obtaining free equipment from area commercial stations is possible, since donations to colleges are tax write-offs. Commercial stations upgrade periodically; contact them through the station engineer. However, if the donated pieces are over a few years old, breakdowns and repair costs

might outweigh asking prices on new models. Harris/Allied, a major broadcast equipment manufacturer, runs a refurbished used equipment service, with a lot of good deals. Contact Jim or Chuck at 317/962-1471.

Station Upgrades

The ability to initiate a new non-commercial FM service or upgrade an existing service is dependent upon several factors, all of which must be taken into account and studied carefully by your consulting engineer.

Costs

Prior to the actual undertaking of a full study of the non commercial portion of the FM band to determine the availability of a viable FM frequency, it is strongly recommended that the overall construction costs of the new station be discussed with the consultant and reviewed by the college/university. It is important that available funding be in place so that the project, once underway, can go forward without surprises. The best way to assure that this occurs is to obtain as accurate a project quote as possible, including budgetary equipment costs, early on from the consultant. While these figures cannot be considered "hard and fast," they can provide a clear enough picture of what is to come so that all involved parties can concentrate on the desired end result – a new or improved facility.

The Possibilities

It is becoming increasingly difficult to uncover viable opportunities for both new noncommercial facilities and existing stations who wish to upgrade. This is due to the continuous upgrading of some previously classified Class D stations, pending proposals for numerous upgrades and new facilities. However, there are still several avenues which can be explored in depth by your consulting engineer.

With respect to a new full service facility, while it is true that the more congested geographical areas will, by their nature, pose the most challenging study situations, many areas are by no means incapable of supporting a new minimum FM facility (100 watt ERP at 30 meters HAAT). Depending upon actual site location, the final antenna design may necessitate a directionalized pattern which will afford the required protection to affected CO and adjacent channel facilities in the allocation picture and minimize Channel 6 TV interference, if that is a factor. If the college/university can be flexible concerning site location, minor site changes have been known to significantly reduce the required protection and, perhaps, eliminate the need for the more costly directional antenna as opposed to a non-directional antenna.

Steps and Studies

Regarding upgrade possibilities for an existing facility, there are several important steps that should be explored. The first avenue, particularly if the station first went on the air over 20 years ago, would be for the engineering consulting to positively ascertain the correct site location, site coordinates, grade level, HAAT and ERP for the existing facility. Much of the data on file for a facility dating this far back was derived from less sophisticated and accurate terrain data than currently exists today. For example, a situation was recently discovered where a noncommercial station went on the air in 1948 and has been operating at an ERP of 4 KW when it should have been operating at a power of 5.6 KW. Such a discrepancy in actual operating parameters can obviously impact greatly on the facility's authorized coverage area.

The next step in determining a station's upgrade possibilities is for the consulting engineer to perform an in-depth allocation study of the noncommercial band. The study would address all limiting facilities and allocations on each channel plus or minus three frequencies from the studied frequency. From this study, a determination can be made of the maximum ERP possible on any given frequency from the existing transmitter site.

Should the allocation study show that an upgrade on the current frequency, at the existing site location, is not feasible then study any possible alternatives for both. If your station can afford it, consider allowing the consultant to perform a study which may permit the reallocation of a limiting CO or adjacent channel facility to a new frequency. This change may allow for the station's facility upgrade. Finally, a transmitter site change for your station, if the college/university will consider it, could significantly alter coverage potential if the site is well chosen.

If all the above described upgrade alternatives have been exhausted, consider the possibility of using a transmitter which may re-broadcast the primary station's signal on an alternate frequency. The new rules for FM translator stations, effective June 1, 1991, allow for a maximum ERP of 250 watts if certain conditions are met.

Lastly, the Commission has recently granted waiver requests involving second and third adjacent channel overlap of existing facilities where grant of the waiver would "increase the flexibility available to noncommercial stations to make significant improvements in service." It was noted that the Commission believes, under certain circumstances, that it "should allow the interfering stations some latitude to modify their facilities in turn or they (may) be forever restricted to their current facilities." The outcome of this avenue is not assured and, indeed, may be a costly possibility to pursue in terms of legal and engineering support. However, if the potential gains are substantial, and there are no alternative options, it may well be worth the station's serious consideration to pursue a waiver of the Rules.

General Design Hints

Prepared by Laura Mizrahi, NACB engineering counsel, the following information should provide some basic hints for stations just starting up or looking to upgrade. This is a basic outline for optimum coverage of low power, AM and unlicensed FM systems. If you are considering a drastic startup or upgrade, we suggest that you contact a professional engineering firm or counsel.

AM Systems

- Choose a frequency on the dial which sounds quiet. Part 15 AM station must be located outside the protected service contour of a full service station, the proposed frequency should be checked with a broadcast engineering consultant for compliance.
- Choose a frequency on the high end of the dial if possible. Electric interference and man-made noise decrease as the frequency increases.
- Use good audio processing equipment, compressor and limiter to obtain optimum loudness consistent with good quality.
- For small to medium size areas, or very irregular areas, the system should be designed around an antenna system of radiating cable. A very large campus may be able to use a single vertical radiator, or two vertical radiators, designed to directionalize the signal.

FM Systems

- Choose a frequency on the dial which sounds quiet. Interference from other stations will severely limit your service area. Due to the level of activity which exists in the FM band, constant frequency changes and new station construction, the chosen frequency should be checked with a broadcast engineering consultant to be sure that the frequency is not proposed for use in your area.
- Good quality audio processing is key to a good listenable signal. A mono signal will be listenable at greater distances (weaker signal levels) than a stereo signal.
- Uniform coverage inside buildings is most easily accomplished by using radiating cable although some building designs do lend themselves to single stub antennas in the ceiling of each floor. Outdoor coverage can be obtained by using radiating cable or standard coaxial cable radiators at specified intervals along the cable depending on the size of the area to be covered.

Cost Estimates AM Broadcasting (Carrier Current) Systems

• <i>AM Broadcasting System A – Single Antenna at the center of a large campus</i>			
LPB or RS solid state AM transmitter	\$		700.00
25 watt fixed attenuator, 10 dB			250.00
0-65 dB pushbutton attenuator, 1dB step			150.00
22 vertical foot antenna with ground system and antenna matching unit		1,850.00	
Ashley CL50E single channel compressor limiter			300.00
Enclosure for equipment			450.00
Freight, travel expenses, equipment installation, adjustment and verification to FCC Rules			<u>4,250.00</u>
Total Budget	\$		7,950.00
• <i>AM Broadcasting System B – Radiating Cable, 2-story dorm</i>			
LPB or RS solid state transmitter	\$		700.00
Power splitter			150.00
400' radiating cable with connectors & terminations		1,200.00	
Ashley single channel compressor limiter			300.00
Enclosure for equipment			450.00
Freight, travel expenses, equipment installation, adjustment and verification to FCC Rules.			<u>2,750.00</u>
Total Budget	\$		5,550.00

• <i>AM Broadcasting System C – Radiating Cable, 10-story dorm</i>		
LPB or RS solid state AM transmitter	\$	700.00
2000' radiating cable with connectors & terminations		4,600.00
Power splitters		750.00
Ashley CL50E single channel composers limiter		300.00
Enclosure for equipment		450.00
Freight, travel expenses, equipment installations, adjustment and verification to FCC Rules.		<u>4,500.00</u>
Total Budget	\$	11,300.00

Cost Estimates FM Broadcasting Systems

• <i>System D – Single antenna and transmitter for one floor building outdoor use</i>		
Innovative Communication Electronics FM stereo transmitter, synthesized with power supply	\$	499.00
O-65 dB pushbutton attenuator, 1 dB steps		150.00
Smiley Super Stic 11, flexible base, loaded telescoping antenna		35.00
Ashley CL52E stereo compressor limiter		499.00
Aphex 723 stereo limiter		1,495.00
Equipment enclosure		450.00
Installation and FCC verification		<u>2,800.00</u>
Total Budget	\$	5,128.00

• <i>System E – Radiating cable , 2 -story dorm</i>		
Innovative Communication Electronics FM stereo transmitter, synthesized with power supply	\$	499.00
O-65 dB pushbutton attenuator, 1 dB steps		150.00
400' radiating cable and terminations		1,200.00
Power splitters		175.00
Ashley CL52E stereo compressor limiter		499.00
Aphex 723 stereo limiter		1,495.00
Equipment enclosure		450.00
Installation and FCC verification		<u>2,800.00</u>
Total Budget	\$	7,268.00

• <i>System F– Radiating cable , 10 -story dorm</i>		
Innovative Communications Electronics FM stereotransmitter, synthesized with power supply and amplifier	\$	1,499.00
O-65 dB pushbutton attenuator, 1 dB steps		150.00
2000' radiating cable terminations		4,600.00
Power splitters		850.00
Ashley CL52E stereo limiter		1,495.00
Equipment enclosure		450.00
Installation and FCC verification		<u>3,500.00</u>
Total Budget	\$	13,043.00

Other equipment that you will probably need almost immediately after going on air include: an audio console (\$3,000), reel-to-reel machine (\$2,000.00), cart machines (\$1,500 ea.), and professional-grade CD players and turntables (\$500 ea.).

Notes on AM & FM Broadcasting Systems

- All prices budgetary only.
- Each installation must be designed on a custom basis if good coverage and FCC Rules compliance are to be realized.
- Installation costs vary greatly from installations to installation and depend on the availability of AC power, phone lines to interconnect the studio to the transmitter and ease of cable installation.

Engineering Advice

Engineering is one of the most vital areas of a station. Without properly maintained equipment, there may not be a rest of a station to operate. Considering the tight budgets on which student stations typically run, frequent upgrades are not within reason. Because many engineering techniques come from experience, a station could lose important information when an experienced student engineer leaves the station for bigger and better things. This section is comprised of questions, answers and tricks of the trade as originally printed in issues of *College Broadcaster*. Articles are presented in chronological order and were written by Ludwell Sibley of WCVH-FM in Flemington, NJ unless otherwise noted.

Getting Ready for a New Year *September 1989*

This is a hectic but satisfying time around the typical college station. In addition to hustling to register for classes, buying books, etc., there's all the work of organizing the station for another school year. There is a period of two or three weeks before classes assign term papers and problem sets, which is the time to train new engineers and DJs, help new department heads become comfortable with their positions, and fix the technical problems that somehow weren't resolved over the summer.

Hopefully the new DJs and other operating staff will pick up basic technical skills during the station's training program so that the engineering department is left free to concentrate on teaching the important craft of studio maintenance to those who show technical potential. There are always a few bright souls among the incoming freshmen who are comfortable with tools; if they can be convinced that there is satisfaction in checking styli, cleaning tape idlers and dusting out the CD player, there's hope to make real technicians as the year runs along. To boost your staff count of "techies," present engineering in a positive light at station orientation meetings, put recruitment signs up around the engineering buildings, or even make mini-presentations to engineering classes at the beginning of the year.

Once you have a few trainees, involve them early in building and fixing things. If you only have one part-time paid engineer, coordinate a training session to coincide with his/her schedule. For those who seem skillful but just don't know their way around the station, one good way to get them started is to provide kits: you provide the bag of parts for, say, the new controller for the "on-the-air" lights and turn the new recruit loose with a basic circuit diagram. Result: you get a controller that fits what's needed, and the constructor gets the satisfaction of seeing a working product. One simple attitude to pass along to budding engineers is to be fanatical about replacing light bulbs in the equipment. The station may deliver great technical performance on the air, but one burned-out meter light in the console spoils the DJ's perception of how the station is maintained. Guidance is important, but it can be loose. If the project posed is beyond their skills, save it for the paid engineer. Like anyone, all they need is an occasional pat-on-the-back that says they are appreciated at the station.

Another good project: if the newcomer seems able to handle cables and tools, have him/her go through each of the station's mic cables – open up all the connectors, re-terminate the flaky solder joints, test for scrambled wiring, and be sure the strain-relief clamps really work. This inspector then certifies the quality of each connector by putting a dot of paint on one of the clamp screws. It's surprising how many open shields, reversed pairs, etc., turn up this way. No more mysterious case of hum on mics either. None of this is "busy work": its purpose is visible to the new member.

Football season isn't too far away, either. It's time to put a new kid to work checking out the remote gear for defective headphone cords, lost cables, intermittent troubles in the board, missing tools, etc. It's time to check out the campus remote lines for open circuits and ground faults – often caused by telephone installers from the school or local Telco over the summer. Take the new staff members out to the stadium to familiarize them. Again, training is the theme: it is a lot more effective to teach the announcing staff how to set up remotes than to have to supply an engineer each time. Especially for the sites where several events originate each year, it's not that hard to get remote crews trained. The engineers can then work on the real special-events remotes where complex setups are needed.

There's no harm in having a new staffer do a close inspection of the station's public file, either. Hand over a copy of the FCC Rules (Section 73.3527) and see what the trainee finds missing. It may surprise you. (Can't find a copy of the FCC broadcast rules? Call the Government Printing Office at 202/783-3238, ask for "Parts 70 to 79 of Title 47 of the Code of Federal Regulations," give a credit card number, and the October 1988 paperback version will come in the mail.)

For a station with a remote transmitter, the best policy is to get the new members up to the site as early as possible. With a few people who know how to get there and understand how it's put together, a transmitter failure during midterms won't be as much of a disaster as if only one person understands the site. The new staffer may not be able to troubleshoot subtle problems in, say, the bowels of the stereo generator, but certainly can catch the blown fuses and such which are the most common problems.

The site tour should cover where to find the keys, the spare parts, the tech manuals, etc. And, of course, this is a good time to do an annual inspection. Little things count. For example, the air gauge on the feedline may read 6 PSI of pressure. In one case, the 6 PSI wasn't from air pressure at all; it was from a column of rainwater staging 13 feet high in the line!

There's a hidden meaning to all this: few organizations in the world see the kind of staff turnover that occurs in college broadcasting. The health and survival of stations – particularly in student-staffed ones – depend on rebuilding the staff each year. The student chief engineer's main duty is to assure that a knowledgeable replacement will be ready in a couple of years. A secondary duty is spreading the routine workload so that nobody is stuck with running the station, to the detriment of the school. Those are the reasons for getting new members familiar with the station as early as possible.

Preserving Audio Quality At A College Radio Station *October 1989*

There are two ways to ensure a good audio product that retains listeners: A strong DJ training program and quality maintenance of audio equipment. Let's talk about the latter.

One of the constant temptations in the typical college station is to downplay maintenance of good audio performance. Keeping things tuned up, cleaned up, checked up is one of those unglamorous activities that can always be put off another month.

In the old days (five years ago), we had to get the station to pass a yearly proof of performance. Even so, the proof didn't check the major sources of poor audio: turntables, cart machines and your studio's other equipment.

Turntables are highly exposed to DJ error, not to mention gouged and dirty records. The first line of defense against turntable problems is to keep a spare plug-in head in the studio. When a over vigorous back-cue bends a stylus, a quick replacement is then possible – not necessarily by the DJ, but by the first technically-inclined person who is available. Do not make the mistake of keeping such an item locked up: it's costly, but constitutes a first-aid kit. Since the centering and damping parts of a phono stylus deteriorate faster than the tip itself, it is poor economy to keep "good" used styli around.

Alignment of cartridges is fairly critical. In the absence of more specific directions, the following guidelines should help: First, tracking force should be on the high side of the cartridge maker's instructions, both for safety against skips and for better sound. (Record wear is not the main consideration: disc damage is a lot more likely from casual handling than from stylus force.) Second, the cartridge should be carefully mounted parallel to the head shell to avoid a systematic tracking error. The cartridge must be aligned so that the stylus is truly vertical as viewed from the front; otherwise stereo separation will fall off. The arm height should be such as to give a vertical tracking angle of 20 degrees.

Turntables themselves are pretty straightforward if they are of the direct-drive type. With older types, such as puck- or belt-driven turntables, careful maintenance will hold down the level of rumble to some degree. The rubber services of drive pucks tend to glaze with age. They can often be brought back to life by sanding carefully with fine (220- or 320-grit) sandpaper, which exposes a new surface, and cleaning with alcohol. Cleaning driven surfaces with solvent (trichloroethane, xylene, etc.) helps the

sureness of the drive chain. On these older turn-tables, backing off the drive tension a bit usually reduces rumble and wear versus adjusting tightly to give 1/8-turn rock-jock starts.

Cart machines used to be a sort of full-time employment act for a radio engineer. They've gotten better, or less bad, but still require maintenance attention. It is surprising how fast the heads get banged out of alignment with real operators using them. A realignment every six months is the bare minimum; quarterly would be better in an active studio. If you don't have an official alignment tape, it's reasonable to use your newest cart recorder to make your own carts for head alignment and equalization adjustment. That way, at least, everything in the station will sound consistent. Speaking of consistency, use of one brand and type of tape will give assurance that all machines are lined up for best quality.

Mechanical maintenance for cart machines is an art poorly covered in the manufacturer's manual. The basic idea is to keep everything clean (use a vacuum cleaner and a 1/2" paintbrush to get dust out) and lightly oiled. To lubricate, oil the bearings sparingly and clean up the excess so it won't catch dirt. Oiling a drop at a time by delivering the oil on the end of a small screwdriver is a wise technique. Take tape idlers off their spindles, clean out the bearings with a cotton swab and solvent, then re-oil. If any oil gets on a rubber surface, clean it off immediately with alcohol. The treatment of glazed idlers was covered above. (Of course, there's no harm in actual replacement either.)

Motors are usually of the non-oilable ("lifetime") type. That's fine in theory. In practice, it means that you can often rescue a dragging motor by disassembly, cleaning and relubing. At WCVH, we have a triple cart deck whose "no-oil" rotor started to rumble four years ago. We avoided buying a \$300 part by prying off the bearing seals, oiling, letting the motor run while before cleaning up the excess oil, and resealing. The machine hasn't had to be oiled since.

Cassette machines and reel-to-reel recorders need the same general treatment as cart decks. The quality of manufacturers' instructions varies widely; fortunately, similar mechanical skills apply to all. The ultimate luxury tool for adjusting brakes on reel-to-reel machines is a torque wrench calibrated in inch-pounds, with an adapter to fit the reel hub that's being measured. Failing that, the old spring-scale and fishline technique is the cheap alternative for setting reel torque. For poorly funded stations with skilled people, it is possible to rebuild boisy capstan motors by replacing the ball bearings if a precision machine parts dealer is in the area.

CD players are a different story. Their maintenance is more a matter for the manufacturer's service station than the college tech staff. One widely held theory is that it's cheaper to scrap than repair CD equipment when it fails.

The maintenance techniques above are admittedly labor-intensive and require a certain amount of dedication, but they form the key to preserving the kind of on-air sound that will keep DJ staff happy and retain listeners.

Some Ideas on Studio Wiring: Part One *November 1989*

At WCVH, we had to move the production and main studios into a new building three years ago. This was naturally a lot of work, but it made possible the introduction of some technical features missing from the old layout. A few of these may be helpful in *your* next studio rebuild.

The Ground System. The old ground system, which had replaced our original 1974-vintage construction in a different room, was a satisfactory job. It involved one central point (a ground plate mounted just below the console in the main studio, with heavy lugs for the outgoing leads), connected by No. 6 wires radiating out to the equipment rack in the same studio, to the rack in the production room, and to a 3-inch power conduit.

The new system duplicated this arrangement, except that the bus plate is actually bolted to an I-beam in the building structure above the hung ceiling. Within the wood studio furniture, a length of 3/8" tinned braid from the central ground point provides a reliable ground bus for consoles, turntables and built-in rack brackets.

Lightning Protection. Both the old and new sites are one-story buildings with antennas (FM monitor, EBS receiver, satellite receiver) at modest heights above the roof. These cause an exposure to lightning. The chance of a hit is slim, but if one did occur, we could expect 50,000 amps coming down the shields of the three RG-59 feedlines. So, at the point where the cables enter the wall, bulkhead fittings are mounted to an aluminum window frame solidly grounded to the building steel. That steel is the same I-beam where the main ground plate is attached; if it weren't identical, it would have been necessary to run another No. 6 bond wire to tie the two solidly together. These lightning grounds are run without the sharp bends or metallic conduit, and are not encircled with steel clamps. With a lightning surge, the danger of a large voltage drop comes mainly from the inductance of the wire, not the resistance. Any of those installation methods raises the inductance to a point where the ground is almost an open circuit. The result is that the whole station is tied together ground-wise, avoiding circulating ground currents and insuring personnel safety.

Incidentally, in removing the 1974 installation, it was discovered that the builder of the original station had bonded the neutral wire of the incoming power feed to local ground. Good initiative, bad judgement: the National Electric Code requires only one ground on the neutral, back at the main switchboard. This is for safety reasons – to keep power currents out of the ground wiring in case the neutral should become open.

Power Feeds. The distribution of AC power within the studio can be a mess if not planned. In our case, there is a single master switch – the kind that includes a neon lamp in the handle – to energize all equipment except the always-on items such as the transmitter remote control and clock. Within the equipment rack and the studio furniture, generous lengths of Plugmold bring outlets close to the equipment. Within the rack in the production area, a piece of this molding up each side of the rack, using the version having outlets on 6-inch centers, means you'll have an outlet on average for every three inches of height. Thus power cords for the rack mounted gear go directly to the source rather than suffering from piles of tangled cord.

Surge Protection. Voltage surges on the power line are a concern regarding the microprocessors in CD players and remote-control systems. To avoid any mysterious misbehavior of these units, each studio has a three-wire surge suppressor. These suppressors are the permanenently mounted kind used to protect the main power boxes in houses. It will bolt into a knockout in a junction box. These are \$25 parts, but are much more rugged than the little varistors normally used to protect computers.

These techniques gave WCVH better and simpler new studios. When planning you next studio rebuild, they may save you some trouble as well.

Some Ideas on Studio Wiring: Part Two January 1990

Here are some additional ideas implemented at WCVH when we had to move the production and main studios into a new building three years ago. Though some of these suggestions require hard work, they can be done cheaply. In addition, the benefits derived from your rebuilt studio's greater convenience and variety of technical features should make effort worthwhile.

On-the-air Lamps. These lights, a necessary evil, are clumsy to wire neatly and safely. Our original 1974 studio had a relay box to control them. But the realys failed occasionally, and had barrier strips with 120 volts exposed to the touch. Several runs of BX cable were required to reach the lights above the doors. With the new studios, the OTA lamps would really have been hard to wire: the fixtures are mounted on heavy-gauge steel frames that contain windows and walls. Running BX through them would have been a miserable task.

Fortunately, one doesn't have to use high-wattage OTA lights to attract attention. The fixtures we salvaged from the old location each used two 120-V bulbs of the type having a double-contact bayonet base. Here's the key: those same sockets accept #1034 car bulbs. Each fixture gets about 25 watts of lighting, which is sufficiently bright. At the same time, the wiring meets the requirements for "limited energy" (Class 2) wiring in the Electrical Code. If fed from an energy-limited source, it can use simple bell wire or the equivalent. This was vastly more convenient to install than BX. The new studios are located in a preexisting building with a dropped ceiling. Space above the ceiling forms an air plenum. Thus the wiring for the OTA lamps had to be in fir- and smoke-rated cable. The local electrical shop

sold the two-wire #18 "plenum cable" for about 30 cents a foot. Though costly, it was far preferable to doing a BX job.

To run all four OTA lamp fixtures in the station (two per studio), a transformer box supplies 12 volts. As shown in the diagram, the current is switched with packaged solid-state relays (Potter&Brumfield SSRT-120D25 or equivalent). They use a few milliamperes of DC current through an optoisolator to control a triac that switches the AC. These solid state relay boxes (complete with the internals) list at \$18 each but turn up at surplus houses for as little as \$3. They are maintenance-free, silent and compatible with open-collector control outputs from consoles. Each of the four outputs from the box is individually fused to meet the limited-energy requirement of the wiring. This arrangement turns OTA lamps from a messy kluge of questionable safety into a fairly tidy installation.

Patch Jacks. Once part of every studio, these are considered a curse today. Setting up patches requires operating skills that not all college station operators possess. The 1974 main studio had an impressive patch field – ten inches of rack space – that was almost never used. The interim one had a smaller field, again used only for troubleshooting. The current installation has just two rows of "bantam" jacks representing only the minimum air-chain inputs and outputs to do testing of Telco lines. There seems to be no way to reduce it further.

Audio Cabling. As is normal practice today, audio cabling comes via 22-ga foil-shielded cables. Eighteen pairs run between WCVH's studios, and another 15 bring in program lines from the Telco terminal. The problem was how to provide a central cross connectfield for all these pairs in the main studio. Limited space in the new studio complicated the problem.

The solution was to use the kickplate in the foot space of the operator's position to mount four 50-position "crunch" blocks. A plywood false front on spacers covers them, protecting them from DJs' feet. The crunch blocks are the usual telephone 66-type. They may be brought from broadcast suppliers or salvaged from telephone key systems of the old 1A2 type.

Three versions of crunch block exist, each usable in a different way. One gives a single six-slot terminal, with all slots multiplied together – the usual type in telephone key systems. Another version provides two three-slot terminals, suitable for bridging wires together but not of much other use. The third variant has three two-slot terminals. This version handles tip, ring and shield, all in one position, but does not allow bridging. (Do not try to "double crunch": two wires on one terminal make an unreliable connection.) In our case, there were few multiple connections and limited space, so the tip-ring shield version worked out well.

Assuming you have the telephone six-slot type of crunch block, you can convert it to the tip-ring-shield version easily. Undo the holding screws or snaps from the rear of the block and pull out the six-way terminals. Break each into three pieces, grind off the broken surfaces to prevent short circuits and reassemble. Different terminal types can be mixed in the same block to accomodate bridging ... but mark the terminals carefully as to type! Where space is tight, a 50-position block can be cut to a smaller size.

These techniques improved and simplified WCVH's studios. Consider these areas when planning your next studio rebuild. Not only might they save you some trouble, but once implemented, your station's producers will benefit from studios enhanced with additional features that actually operate more simply than before.

Notes on Carrier-Current Transmission *February 1990*

Carrier-current radio has been in use on college campuses for a bit over 50 years. It has provided a valuable medium for radio on campus – non-licensed, easy-entry – even while broad technical changes swept the broadcast industry. For example, when the FCC made 10-watt FM available in the late 1940s, its public expectation was that carrier-current would become obsolete. To some degree, that was true: a few stations gave up their c-c operations for low-power FM. In the '70s, the Corporation for Public Broadcasting persuaded the FCC in the Docket #14185 case to forbid new 10-watt FM stations. Today, low power FM is very scarce, new high-power FM's are unknown in populous areas, yet c-c is not doing too badly.

Cable FM is the other "new" way to establish a station simply and informally. It's moving along nicely, but a great many CAFM operations provide coverage only to off-campus residences served by the local cable company, relying on a complementary c-c system to cover the campus.

C-C Is Tricky

Technically, c-c radio is a bit tricky. It is a specialized art, not widely understood by professional radio engineers (who themselves are scarce) or by the student staffs of college stations. As a result, the technical performance of c-c systems ranges from pretty good to pretty awful. The manufacturers of c-c systems have great expertise in this area. However, their people are few, are usually far away, and need a fair wage to cover their expenses if you want them to inspect your system. However, one of them publishes a good book on c-c engineering, of substantial value in planning or rehabilitating a station. Beyond that, publically available literature is hard to find. I had the school library run a database search for c-c publications a couple of years ago. It turned up only one usable reference (in the September, 1981 issue of *Transactions on Broadcasting* by the Institute of Electrical and Electronics Engineers).

The FCC has recently made substantial changes in Part 15 of its Rules, the section that limits the unwanted radiation from radio interference sources like computers and the desired radiation from a myriad of other devices such as c-c transmitters. The result is a mixed blessing: carrier-current is officially recognized and receives specific rules. Those rules now govern the radiation level at the campus boundary, not a distance from the power line. In effect, the rules represent a significant relaxation of restrictions for c-c stations on large campuses and a significant burden on stations in downtown locations. (However, note the good news under the "Carrier Current" item in this issue's *Government and Industry News* section.)

C-C System Repair Checklist

For station staffs who have inherited a c-c system in less than perfect condition, the steps to take in fixing the system up can be summarized as follows: (1) If an audio processor (limiter-compressor) is not used, add one. (2) Check and record the DC loop resistances of the audio lines that feed the transmitters as a benchmark for future troubleshooting. (3) A spare transmitter is not a "dead" investment; it is a valuable aid in quick restoration of service when a technician's availability is limited. (4) Incidental damage and vandalism occur to RF distribution systems, so a yearly inspection is a wise policy; (5) Replacement of first-generation power-line couplers (those lacking test meters) is good policy in clustered RF distribution systems with multiple feed points on a single transmitter, but is not particularly important in single-feedpoint cases. (6) Where RF power is fed to two or more RF lines, be sure the installer used a genuine power splitter, not a simple splice in the coax line. (7) Where a particular dormitory experiences poor coverage or a noisy signal, the remedies are (in order of increasing effort): (a) to retune the couplers; (b) to check for an open fuse in the coupler or an AC phase wire that is not connected; (c) to try "neutral loading" by feeding the neutral wire against ground; (d) to reduce power, or (e) to move the RF feed point to a different location. (8) Reset the transmitters for 100% modulation with a given audio level from the studio and a known level of limiting.

Two other hints may be useful: When setting the equipment budget for the year, don't spend it all on studio gear – reserve some funds for RF system upgrades (e.g., modern couplers, solid-state transmitters). For stations with old-style tube transmitters and limited budgets, tubes are still available at reasonable prices.

Cable FM: How It Works March 1990

The first college cable radio station, then-KRUZ at the University of California at Santa Cruz, went on the "air" a generation ago, in 1967 to be exact. Cable FM (CAFM) has grown mightily since then, in step with the rise of the cable industry. However, there are still too many potential broadcasters who are unaware of the capability that runs across town in that shiny aluminum cable.

We're talking here about locally originated aural programming on a cable system. "CAFM" as used here does not refer to pick-up of a licensed FM station and redistribution of the signal through the cable. The cable system is usually a town-wide operation, although there are successful cable stations that feed the master antenna (MATV) system in campus dormitories. In some cases the cable headends are interconnected and the CAFM station covers a whole county.

The typical CAFM station begins with an on-campus carrier-current operation. Assuming your area's cable system distributes FM radio with the TV signals, the problem is straight-forward electronically: rent an equalized line from the telephone company and feed audio up to the cable company's head-end sit. The cable company buys an "FM modulator" (in effect, a micro-power FM transmitter) chooses an FM channel that is little used, and runs the college station's audio feed into the modulator. The output of the modulator goes into the cable, out to subscribers' residences. To receive the CAFM stations, cable subscribers connect their FM receivers to the cable, either by actual connection or by simply setting the radio on top of the TV set.

On its part, the cable station arranges for a cable tap into its studios, to feed an FM tuner. This makes it possible to monitor the "air" sound, an indispensable feature for reliable service.

Quality-wise, the CAFM signal is usually quite good. There's no problem of multipath distortion or co-channel interference, so stereo quality is high. The received signal is usually somewhat noisier than top-quality off-the-air FM, but it's stable and consistent.

Why should cable companies be interested in radio? Being able to offer radio stations not available over the air and broadcast signals otherwise hard to pick-up is a feature that usually sells a few more second taps in houses, somewhat gains first-tap subscribers, and normally engenders good will in the community.

Choosing station frequencies on cable is mainly up to the cable company. Regular FM frequencies (88.1, 88.3, up through 107.9 MHz) are recommended. Split-channel operation (101.2, say) was common enough in the early days, but today there are too many digital tuners that work only on the regular channels. Operation above the FM band (108.1, for example) is not recommended: there are too many aircraft navigational aids that could be impaired by signals leaking from the cable. College-based stations need not remain in the reserved noncommercial band frequencies (88.1 through 91.9) when it comes to cable. However, broadcast stations looking for additional carriage on CAFM may wish to keep the same dial position to avoid listener confusion.

The call sign shouldn't be an issue: anything that is good taste and unlikely to cause confusion is in accordance to FCC rules.

There are variations on the CAFM themes. One is to operate as the sound channel of a weather or public announcement channel. This is a little strange: a TV set is needed to hear radio. However, if the special channel is Channel 6, the station is audible on radios (87.75 MHz) as well as television sets. In a few cases, the cable system operates two-watt, passing the radio signal up to the head-end on the same cable that brings the combined signal back down. This avoids the cost of the Telco ground line.

The one major long-time maker of FM modulators is Catel (415/659-8988). Their FMX-2100S mono model and newer FMS-2000 stereo unit each list at about \$1000, but occasionally turn up used in broadcast-equipment want ads. (Of the two, the stereo model is much more advanced. If mono operation is necessary, it's preferable to use the stereo unit in mono mode.) The modulator is properly supplied and maintained by the cable company, since it forms part of the head-end equipment. Typically, the campus station pays for the telephone line.

Cable radio had great virtues but it is no panacea. Added to a carrier-current station, it extends coverage off campus. It makes stations feasible at community colleges where no dormitories exist. At the same time, it requires an ongoing educational campaign to show potential listeners how to pick up the signal. CAFM has brought college radio to areas where the regular FM spectrum is hopelessly overcrowded or overshadowed by a Channel 6 TV station. It best reaches fixed home stereos, but can never do a good job on portables outside the home or car sets.

For the commercial college station, CAFM makes it easier to sell spots to downtown merchants since they can now hear their advertising. It also lets off-campus station managers and other influential parties hear the station at home, providing a hint to the Raucous Rockjock to "keep it professional." In sum, it brings town and school closer, which can be either a selling point or a political curse.

There are pitfalls: some cables just don't carry FM, some cable operators aren't interested, and some prospective CAFM stations have been blocked by over-conservative school administrators. But there are an equal number of success stories, too.

Basic Station Security *April-May 1990*

In a student-operated station, the responsibility for keeping the premises safe from intrusion usually falls upon the engineering department. This is a natural assignment because most of the mechanical talent, and the tools and hardware, are concentrated in the engineering staff. In this imperfect world, even stations on relatively tranquil campuses are exposed to equipment loss.

Many college stations are located in older quarters where the original security arrangements (mainly door locks) were adequate for a building having little appeal to thieves. However, college radio and TV stations introduce a full collection of CD players, production equipment, switchers, cameras, and microphones of potential value for rock bands and music video producers, personal computers, and the like. These are high-pilferage items which the original locks cannot protect adequately. FM licensees, additionally, have an FCC-imposed obligations to control access to the premises. A realistic goal is to keep out the semiskilled burglar or campus lock enthusiast, and to slow down the real professional.

Door Locks

The effectiveness of locks themselves varies greatly. Many older or simpler locks are easy to manipulate with a piece of wire or plastic. Specifically, the key-in-the-knob style isn't worth much if it lacks a trigger bolt, the small secondary bolt which prevents opening with a piece of plastic. "Heavy-duty" versions of the key-in-the-knob type are only somewhat better. No lock will work if the door jamb is so loose that the trigger bolt can't do its job. Most ordinary locks, with their short bolts, don't reach far enough into the door jamb to resist a pry attack. Bolt-on guard plates that cover the jamb in the area of the lock are ugly but effective. They are particularly desirable for doors to remote transmitter sites.

Much improved security comes from changing to a "mortise" lock, a lock cylinder a few inches above the knob. It inserts a good, heavy bolt a healthy distance (up to an inch) into the door jamb. Another possibility is to add a vertical-bolt secondary lock elsewhere on the door. These are quite secure against simple physical assault. However, with either of these, the staff must be continually reminded to use both keys when locking up.

Tough locks don't help if the door itself isn't secure – if it's a weak hollow-core style, or if the jamb is weak or flexible. Exposed hinge pins are another risk. These can be fixed by drilling and tapping for setscrews to lock the pins in place, then hiding the set-screws under a thick coat of paint.

Outside doorways need fulltime illumination at night. The rear doors to the station are (at least) as critical as the front door. Doors, of course, are only part of the problem. The writer's station lost a \$500 microphone a couple of years ago because a window had been left ajar over a weekend.

Controlling Lockpicking

While lockpicking is a minor threat compared to prying, it deserves some attention. Four-pin padlocks are straightforward to pick. Five-, six- and seven-pin locks are progressively harder. The master-key arrangement used in large building complexes (individual-room key, floor master, building master, grand master) reduces security by making all the locks easier to pick. Because of this, high-value locations and FM transmitter rooms should be rekeyed so that only the individual-room key and the grand master can open them. A professional locksmith can provide valuable advice as to security hazards that may not be apparent to untrained people.

Unless the station is unusually small or close-knit, security measures may be worthwhile even within the station. Combination padlocks are generally ineffective: through basic human nature, the combination gets passed around and becomes common knowledge.

Keyed padlocks are a better idea. One station controls access with seven-pin padlocks that can be keyed with the same blank as the door locks, and an organized mastering plan. The keys are stamped "DO NOT DUPLICATE," are on a hard-to-get blank, and are signed out to the user upon receipt of a

cash deposit. Administering this plan takes a fair amount of time, but the same station had lost several thousand dollars' worth of recorders in a series of burglaries previously. (Stamping warnings into the keys is not necessarily effective: the local sports shop used to copy stamped keys cheerfully, no questions asked.)

Alarms, Portable Equipment

A few stations have experimented with alarms. One station rigged some rack-mounted equipment such that removing a mounting screw tripped the alarm. Another put in a set of door switches and an alarm loop to the campus security office, but forgot to advise the police that it had both upstairs and downstairs studios. When the silent alarm tripped one night, the patrolman searched the downstairs area in vain while an intruder made off with several microphones from the upstairs studio.

For securing rack-mounted equipment of high value (e.g., an Optimod), a prowler can be slowed down appreciably by using one hex-head or Allen-head screw along with the regular slotted ones. Only a highly prepared thief would bring the right tool to get the equipment loose.

Losses of records and CDs seem to be as much a borrow-and-forget problem as anything. Enforcing a no-borrowing policy is probably the best defense against library shrinkage. Stenciling the station's call letters boldly across the front and rear of the album or CD case is always advisable.

Identifying portable equipment with spray paint is only partly useful because the paint comes off with common solvents. Permanent identification, neatly done on the front panel with a vibrating engraver, is good policy.

Few stations have an accurate equipment inventory, with serial numbers, of their major equipment. However, this is exactly what's needed most if a theft occurs: both the police and the insurance company need it.

These measures will reduce the chances of unwanted access to the station and losses of equipment. Funny thing about a good security plan: if it works, you may never know it did!

Practical Hints for Electronic Work: Part One *September 1990*

Preserving Open Space

With rack panels, it often happens that there is, say 7" of rack space available but a new device being built needs perhaps 5-1/4". It is a mistake to use a 7" panel in this case: a year from now you'll need a 1-3/4" rack space, and you will have to rebuild the original unit to free up the room. It is much better to spend a bit more for a 5-1/4" and a 1-3/4" panel and have the flexibility.

Sawing Rack Panels

Aluminum rack panels, and other aluminum stock of similar thickness, can be sawed nicely with a table saw. Just use a fine-toothed plywood blade. The result is a smooth cut with little burring. The blade becomes dull somewhat faster than when cutting wood, but not dramatically so. This makes it possible to build custom-width panels, to reuse portions of old panels by cutting them down and to salvage metal stock for general use.

Ceramic Capacitors Failing

We had an odd failure in the 1978 production studio board a year ago: a bypass capacitor on the 24-volt supply bus on a preamp card failed. This 0.1 microfarad, 50-volt ceramic unit shorted out and physically burned open.

With inspection of the rest of the circuit cards, a second capacitor turned out to have suffered the same fate: all that was left was the wire leads. This sort of failure is hard to explain: It surely wasn't any voltage stress, as the capacitors ran at half their ratings. The only easy explanation was perhaps a metal-crystal "whisker" forming through a pore in the ceramic, growing until it caused a short.

To avoid, or at least defer, any future failures of this sort, all of the dozen bypass capacitors of this type in the board were replaced. That was a year ago, and the board is working fine.

Lightning and PCs

It's common practice to use a surge protector on the power cord of a personal computer, the idea being that impulses of several hundred volts may come along on the 120-volt line and cause damage. But protectors are not all the same, and it looks as if the damage isn't necessarily physical.

The experience goes like this: My home PC is a reputable AT-clone about a year old, with a reliable word processor software package and no exposure to computer viruses. It was installed with an ordinary plug-strip surge protector, consisting of a simple metal-oxide varistor across the line wires. While doing some word processing during a thunderstorm, I noticed that some of the software had started to act odd. First the response to mouse commands slowed. Then features started locking up: no ability to change column width, more slow response and a general "slow crash" over about 15 minutes with no evidence of hardware damage.

The cure was to save the text being worked on, then to do a complete reinstallation of the word processing software (after the storm!). The machine came back up and has worked fine for almost a year. Since then, a full-size surge protector has turned up in a local amateur radio flea market. It provides a burly longitudinal choke coil, intended to stop common-mode surges (i.e., surges occurring between both wires and ground). It includes some hefty by-pass capacitors to stop any residual surge.

The moral: lightning damage isn't necessarily blown parts, and minimum-type surge protectors protect against only wire-to-wire impulses. Of course, this is a residential installation having an overhead power feed, not a campus. Nevertheless, at the least, think twice before keeping the machine going during a storm.

Lightning -- Phase Two

Like a lot of FM station, WCVH has a Bird wattmeter permanently installed in the feedline of the antenna, which is used to calibrate the power meter that is part of the transmitter. Our tower has a long history of getting hit during thunderstorms, so local practice is to protect the accuracy of the measuring "slug" by storing it *outside* the wattmeter. A simple dummy plug covers the slug hole in the wattmeter housing when not in use.

Lightning is tricky stuff. I once visited an FM station in California at which the chief engineer explained in a puzzled way that the low pass transmitter had failed even though it was running at only a third of its rated power. Maybe so, but the site is a mountaintop at 2,700-foot elevation, with excellent exposure to lightning damage.

Practical Hints for Electronic Work: Part Two *October 1990*

Fuses

When inserting a fuse into the cap of an extractor-type fuse holder, insert the end that is *not* stamped with the current rating. That makes it just a bit quicker to check the fuse later on to see if the size is correct. Such a check is one of the first inspections to make when working on a piece of used equipment.

Liquids in the Console

We had a small but nasty fire in the \$6,000 main console about three years ago. Someone had left an open bottle of glass cleaner atop the board. Naturally, the bottle got knocked over, with ammonia-laden cleaner trickling down into the +24 and -24 volt traces on the mother board. In no time an arc set in, with flame, black smoke and the foul smell of burning epoxy board material.

Fortunately the DJ was alert enough to cut the power. By the time he had reacted, the power traces on the mother board were destroyed in a small area and a couple of line amps were burned.

Fixing the harm meant carefully swabbing out all the areas of the mother board that had been contaminated. In this sort of damage from electrolysis, it is critical to get all traces of the chemical out. Otherwise, corrosion or even a new fire may occur if the humidity increases at a later date. Multiple cleanings with water and cotton swabs were required to "disinfect" the board. One of the sockets on the mother board was burnt and required replacement. Charred areas on the board were scraped down to good material. Then the power-bus traces on the printed circuit were rebuilt with bare wire and solder.

Why didn't the circuit breaker on the power supply trip when the short circuit occurred? It turned out that this particular console can be ordered in larger sizes, with greater numbers of input cards and more line amps. The breaker, on the AC line side of the power supply, is sized for a full-size, fully equipped unit. So our console was badly under-protected, not a great design job. The fix, of course, was to add correctly sized fuses in the +24 and -24 volt outputs of the supply.

The console has worked fine ever since. However, consider the causes: loose control-room discipline as to allowing liquids, and a marginal electrical design. A word to the wise: keep soft drinks and other fluids out of the studios. And in selecting a new board, consider how resistant it is to liquids splashed on it.

Audio Oscillator

One of the handiest things in a radio engineer's tool kit is a small battery-powered audio oscillator. It needn't be one of the fancy ones; the small probe-type unit that runs on a pair of penlight cells works fine for tracing wiring, checking for open inputs on studio equipment, and all manner of other quick audio tests. It saves large amounts of time, especially in one-person testing.

"N" Connector Trick

The next time you're working on the transmitter or STL and need to connect a cable with an "N" connector to a "BNC" jack, but don't have the proper adapter, just push the "N" plug gently onto the jack. It will connect, not permanently, but well enough to get the test done.

A Warning on Do-It-Yourself Power Wiring

When WCVH moved into new quarters a couple of years ago, some additional AC outlets were needed up near the ceiling. No problem: a junction box for the fluorescent ceiling lights already existed in a handy place. It gave a great opportunity to tap off power, using a box cover punched to mount the new receptacles. With everything wired neatly according to code, a first attempt to use the new outlets led to a "zap" in the connected equipment. The problem: we had assumed the lights ran from 120 volts. Not so: the building is relatively new, an electrically heated library, in which the heaters and lights run from 277 volts. You can't assume a thing... the new outlets were carefully removed and another way was found to get the required power.

Technical Characteristics of Telco Program Lines *November / December 1990*

Broadcasters have been renting local program lines from the telephone company since the '20s. Yet changes have occurred in recent years that affect the technical characteristics, and particularly the costs, of these circuits. This article describes what is offered today and how the price is figured.

First off, the offerings and price structures are as varied as the types of stations buying the service. *Licensed* broadcasters (AM, FM, or TV) are considered to be an interstate activity. The program lines that they rent come under federal jurisdiction, and are supplied under a tariff approved by the FCC. That's true whether the telco line crosses state borders or simply runs up the hill to the transmitter site.

Non-licensed broadcasters – carrier current, cable FM and TV, for our purposes – obtain telco lines under state regulatory jurisdiction. These circuits are priced and otherwise governed by "wired music" tariffs approved by the state public utilities commission, covering circuits with somewhat lower performance than the FCC-controlled channels.

This article is concerned with channels supplied to *licensed* broadcasters, which are effectively the same from one telephone company to another, including the non-Bell companies. The channels that are offered everywhere are the 15-, 8-, 5-, and 3.5-kHz channels. A "nonequalized" channel is available, at last count, only from Pacific Bell.

The table lists technical features of these channels. The 15-kHz channel is typically found, in matched pairs, in stereo studio-to-transmitter links of FM stations. The 8- and 5- kHz channels are used most often for medium-grade FM remote-pickup links and for all applications in AM stations. The 3.5- kHz service is most common for sports remotes and other uses where "voice" quality is sufficient, at minimum cost.

Since 1985, pricing has been based on a "channel termination" to get from the sending location to the serving central office, plus mileage charges between central offices (if applicable), plus a second channel termination to get to the receiving location. The old-time pricing was based on a flat rate anywhere within the exchange area. Today's rates are almost always higher, which has led to large sales of radio remote-pickup and STL equipment and to expanded use of dial-up facilities for remotes.

Returning to the table, the technical parameters are listed, as given in Bell Communications Research Technical Reference TR-NPL-337, *Program Audio Special Access and Local Channel Services*. The "frequency response" columns give the nominal transmission band of the channel and the limits on equalization when the channel is fed from a "good" 600-ohm source and terminated in a 600 Ω load. The response figures to the loss at 1 kHz: a response of "-3 dB" indicates a 3 dB less loss, "+12" indicates more loss, compared to the value measured at 1 kHz. The three top-grade channels are basically "flat" ± 1 dB, although there is an allowance for a bit more loss at the very top or bottom of the band. These figures are consistent with Electronic Industries Association standard EIA-250B. Actual channels are usually within ± 1 dB in any event.

The "S/N Ratio" column gives the signal-to-noise ratio to be expected at the receiving end. These ratios are referred to an assumed *instantaneous* peak transmitting level of +18dBm (18 dB above a milliwatt), which is typical for signal sent at a level of +8 vu. The figures assume that noise is measured with a meter that ignores frequencies outside the program band: for the 15-, 8-, and 5-kHz channels, the noise meter has a "15-kHz flat" response that, while basically flat, rolls off gently above about 12kHz and has an effective bandwidth of 15 kHz. For the lower-grade channels, the noise meter has the rounded "C-message" response that is commonly used in testing telephone channels. These figures, the lowest ones being in the low 60s, reflect the wide use of digital transmission facilities today. The limit of 71 dB for a 15-kHz channel gives a wide margin compared to the 60dB traditionally required of a complete FM station.

"Max.THD" is the level of total harmonic distortion to be expected in the presence of the +18 dBm instantaneous peak; for lower inputs the distortion is normally much less. The distortion level on the three top-quality channels is low enough to meet classical FM performance requirements, measuring as low as 0.2% from some digital facilities.

The "Max. Loss" column gives the greatest amount of transmission loss to be expected, again when the channel is terminated in 600 ohms at both ends. On long channels, the loss often approaches 32 dB, which requires a line amplifier at the receiving end to get the signal back up to, say, +10dBm on peaks to feed an FM transmitter. The telco supplies the line amplifier if one orders "gain conditioning" to give a zero-dB loss.

The "Network Channel Code" designates the channel quality for purposes of ordering and identifying the circuit. A typical 8-kHz circuit might be designated "7PJNA 12345," the PJ conveying the channel quality (the further up in the alphabet the second letter is, the better the quality and the higher the cost) and the rest being miscellaneous identifiers and a serial number.

The "Previous Designators" column lists the labels by which earlier versions of these channels were known. However, these identifiers have no meaning for use today.

These circuits nominally provide only on-way transmission. However, short channels involving only cable facilities and equalizers (no amplifiers or digital facilities) can be operated backward even though the equalization is off a bit.

Where a pair of 15-Khz is ordered matched for stereo, the phase difference between left and right is held to a limit of 7.5 degrees, 200 Hz to 4 kHz, with the tolerance rising at the band edges to 15° at 40 Hz and 20° at 15 kHz. The actual phase difference is usually much less.

These technical parameters are operating limits; any circuit that fails to meet them, for example, during a proof of performance, should be reported to telco repair service. For more information, Chapters 4.1 and 6.4 of the *NAB Engineering Handbook* (1985 edition) give useful details, available by calling 202/429-5346.

Getting Good Acoustics in Radio and TV Studios *January 1991*

One of the perennial issues in building or refurbishing a campus station is how to obtain good studio acoustics. The goal, of course, is to obtain a satisfactory facility despite the usual minimum budget. Without professional consultants, acoustical design becomes a do-it-yourself matter. Here are the major factors in working out a solution.

The two acoustical problems to solve are: (1) getting good isolation from the outside world, and (2) controlling the 'liveness' of the room itself. Surprisingly, these factors are nearly independent; they arise from different causes and respond to different cures. A studio can be well insulated from external noise, yet be excessively "dead" or "ringy."

Isolation

Controlling the incursion of outside noise – including music or talk from the studio next door – calls for heavy wall materials and good sound sealing. Old-time plaster walls are massive, as is dry-wall construction using a double thickness of 5/8" gypsum board. However, the latter is an attractive way to improve existing construction. In new work, the optimum construction consists of a double row of studs, staggered apart from each other, so that the two sides of the wall are completely independent. With careful double-studded construction, there is no path for vibration of one wall to be transmitted to the adjacent wall. This makes it a more effective isolator than a single wall of equal mass. The double row of studs is filled with glass wool insulation for extra sound damping. Unfortunately, a cost of thick-wall construction is that it consumes otherwise usable floor space.

Good walls are meaningless without painstaking control of little air leaks, a few of which can reduce the isolation by 20dB or worse. Electrical boxes placed back-to-back create much of such leakage, besides passing vibration between walls. Spacing the boxes a few feet apart on the two sides of the wall helps considerably. So does carefully caulking up all holes in the electrical boxes themselves. Foam leak-stop gaskets for outlet plates, commonly sold for energy conservation, help seal the wall boxes. The ducts that carry audio wiring through walls form a similar conduit for sound leaks. Apart from careful routing, stuffing their ends with glass wool will help seal them.

Doors are a principal path for sound transmission. A good, massive door is the best defense: set into a stable frame, well gasketed or weatherstripped, with a vigorous automatic closer. However, a sound lock – double doors with a chamber in between – is a more practical arrangement. With all its walls treated with sound absorbing material, it compensates well for the door's deficiencies. Of course, it also provides protection when people enter or leave the studio during on-the-air time.

Windows are another problem. There is no substitute for double glass, preferably of differing thicknesses so as not to resonate at the same frequency when, say, a truck goes by. For refitting old construction, fortunately, energy-conservation window assemblies that will double-pane an existing window of almost any shape. If doubling-up is not feasible, it may be practical to caulk the windows shut, thus reducing incidental leaks.

For internal windows, between studios, sy, the classic approach is double or even triple glass. The individual panes are tilted slightly with respect to each other (typically splayed outward 5") so that light reflections will not buildup between them. Again, the window frames should be split: they should give no path to pass vibration between walls. For really good isolation, but acoustical laminated glass, which is more effective than ordinary plate glass but lighter.

Of course, good construction is of little value if the monitor speakers are mounted so as to shake the common wall. Resilient mountings, or simply using a different wall, are called for. A little attention here pays off handsomely: It is much easier to stop sound at its source, especially low-frequency noise, than to block it. For example, keep noisy computer printers away from the common wall. Where a lot of tape editing is done, it is better to provide the editor with a good set of headphones rather than to allow use of a speaker in the editing booth. Studios on top floors of buildings beware: there are often air conditioners on the roof above, passing noises through the ceiling.

The need to air-condition studios introduces a major compromise: the ductwork provides a fine path for unwanted sounds of all types. While large ducts slow down air motion, hence minimizing rushing noise, they also tend to allow somewhat more leakage of other types of sound. Large ducts overhead also require a lower ceiling, a problem in modern buildings. The only real path for improvement is to keep the ducts for different studios separate for some distance, use acoustical lining, and possibly to put baffles in them to reduce sound transmission. The ducts themselves should be hung from vibration isolators. Ducts passing through walls should use flexible sections to isolate vibration. These techniques, by the way, are not familiar to most air-conditioning contractors.

Controlling Room "Liveness"

The goal is a slightly live room, certainly not a perfect hushed chamber. In acoustical terms, for a classic medium-sized studio, a sound of voice frequency (100-6,000 Hz) should decay by 60 dB (i.e., should pretty much vanish) in about a third of a second. Small control rooms should have a shorter decay period. The worse theoretical room is a cube, in which sound reverberation paths exist in all three dimensions. Next worse is a rectangular space with width equal to the ceiling height, or a square room. Least problematic is a "rectangular" room with one wall slightly canted.

Fortunately, it is easier to cure an excessively "live" room than to stop excessive transmission between studios. Carpeting the floor and a wall or two helps considerably. The sound reflections off large glass panels can be offset by treating the opposite wall. Molded urethane sound-control foam ("Sonex") is effective, high-tech material, but should be used in moderation: It is easy to get too dead a room, as this stuff loads up with fine dust after a year or so. It also occupies scarce floor space. It should preferably be placed high on the wall to be out of range of accidental contacts.

Another easy improvement for a too-live room is use of a directional microphone on the console board. However, all directive mikes require a "free field" behind them to develop the pattern. This rules out placing them close to reflective surfaces.

Some controversy exists over the preferred lighting for studios: fluorescent lighting is derided for producing electrical and acoustical noise, while incandescent track lighting is more flexible. Unfortunately, incandescent lights require about 2.5 times as much power for the same amount of light. That is, they put out 2.5 times as much heat. Since we want to minimize air conditioning for noise reasons, that heat is objectionable. A TV crewperson or DJ puts out about 550 BTU per hour of heat. A set of studio equipment generates another 1,200 or so. 200 watts of incandescent lighting (higher for TV) gives about 680 BTU more. Jointly these can make a closed studio pretty uncomfortable. If you can compromise with the fluorescent lights but the ballast unit in a fixture turns out to be noisy, it is possible to put it on rubber mounts to stop the problem. At the same time, use of "warm white" tubes is a good idea. Used in place of the usual "cool white," they give a pleasing approximation of sunlight.

These are some of the basic considerations in low-budget studio design. They can help get good results in new construction or in improving existing facilities.

Flea-Market Broadcast Parts *March 1991*

One of the lesser known sources for electronic parts, test equipment, computer items, and even broadcast gear is amateur radio flea markets. Now that the market season has started, here's how to tap in.

Most local radio clubs, sponsor yearly events at which members and commercial dealers trade in excess equipment, obsolete gear, and outright junk. At the same time, many educational stations are in small towns where the only source of parts is the local Radio Shack, so it is necessary to keep a wide stock of components on hand to handle ongoing needs. Amateur flea markets yield an unpredictable but good variety of the usual small parts: resistors, capacitors, audio and RF connectors, fuses, cable, solid state devices, and so on.

Test equipment is also available in good supply at these affairs, at reasonable prices. Most of it is tube-vintage stuff of marginal usefulness, but true bargains do turn up. As an example, a modest-sized Tektronix 5" oscilloscope was found recently, in good condition, for \$20. It's a bit large to haul back and forth to the transmitter site, but works great in the shop. Most of the military test gear offered is junk,

but some (e.g., the AN/URM-25 signal generator) is excellent. My test bench has been equipped almost entirely through this source.

A seemingly endless supply of personal-computer equipment, new and used, is available through this channel. The principal of *caveat emptor* applies here, as always, but parts for upgrading PCs and even complete systems are quite inexpensive. Software, in both recent and obsolete versions, is also plentiful.

Broadcast equipment turns up, too. Power tubes of usable types and other spare parts for transmitters are quite common. Coaxial cable in the 7/8" size often appears. Complete consoles, audio processors, usable microphones, and other treasures are randomly scattered. An LPB carrier-current transmitter and coupler of recent vintage were available at a very reasonable price.

The value of this source depends critically on the user's ability to make use of odd or "orphan" equipment. A skilled technician, prepared to clean up equipment and make minor repairs, has a gold mine. For information on upcoming radio flea markets, check listings in amateur publication, especially the "Hamfest Calendar" section in *QST* magazine.

Ordering the FCC Rules

It is time for the annual reminder: it's easy to get a copy of the Commission's broadcast regulations. Just call the Government Printing Office at 202/783-3238, ask for "Title 47 of the Code of Federal Regulations, Parts 70 to 79," and give a credit card number. The current price is \$18. Delivery usually takes two to three weeks.

The Tech Library: Keep Some "Oldie" Catalogs

Most of us keep a reference file with catalogs of electronic parts and equipment. Naturally, fresh catalogs roll in all the time. Though only the latest version is a relevant source for purchases, there is a hidden virtue in obsolete catalogs: they cover discontinued material that may be around the station for some years. A good example: Needing an audio transmitter, you find an old but expensive-looking Widgetronics unit in the engineering "junk box." To determine its usability, one must know the ratings for that transformer. With a 10 year-old Widgetronics catalog, it's no problem. Otherwise it's necessary to get the ratings by measurement and guess. The same goes for other broadcast equipment. College stations –all stations, for that matter – are havens for old equipment from firms that have vanished through merger or bankruptcy. Particularly when considering purchase of used gear, an organized "oldie" catalog file provides valuable information.

Touching Up the Console

The cabinets of many modern studio consoles have oak trim sections. These look sharp initially but aren't wholly DJ-proof. After five years of use, the front trim on WCVH's main console got pretty tatty, thanks to a lot of ballpoint pen marks and miscellaneous scuffed areas. We initially feared that complete stripping and staining was required. Not so: the pleasant surprise was how easy it was to sand out the damage by hand, to mask off the metal areas of the cabinet, and to recoat with polyurethane varnish from a spray can. The new finish cured overnight, leaving the trim looking like new.

Notes on EBS April / May 1991

The FCC requires licensed radio and TV stations to participate in its Emergency Broadcast System: all licensees must be able to monitor a control station responsible for the local area. All stations except 10-watt FM's and low-power TV operations must have tone generators to produce the EBS alerting signal (853- and 960-Hz tones). On receipt of an alert, the stations must interrupt programming and repeat any (non-test) alerts coming from the control station. If a "participating" station, it may stay on the air; otherwise it must shut down. Naturally, regular tests of the alerting receiver and transmitting tone generator: the equipment must be tested weekly. EBS rules are contained in Sections 73.901 to 73.962 and 73.1250 of the Commission's rules.

The FCC is serious about reliability of EBS equipment. The tone generator is "type accepted" like a transmitter. In theory, one can home-build this equipment, but the FCC type-acceptance is still required.

The FCC's field personnel are also required to treat EBS equipment seriously when inspecting a station; they have no discretion as to imposing fines upon discovering defective or missing equipment whose failure is not entered correctly in the station log.

Our maintenance hint may save some embarrassment: many stations in rural areas monitor an FM station, using a Yagi or other directional antenna to capture its signal. It can happen that a windstorm will turn the antenna the wrong way, picking up another station on the same frequency.

The EBS receiver/decoder will then receive test alerts just fine, but from the wrong station and probably the wrong EBS Operational Area. The same goes for non-crystal-controlled receivers that may drift to an adjacent channel. The point: be sure that the receiver is not just working, but working on the right station.

The station may operate without EBS gear for up to 60 days, with proper logging, but it is dangerous to rely on the manufacturer for spare parts or service. The receiver that drives the EBS decoder (and forms the program source for repeating emergency broadcast on the air) needn't be anything special, and thus can be swapped out readily when failure occurs. The decoder and tone generators are not so easy: it is highly unusual to keep a spare unit around, and there is no easy (or legal) way to substitute something else pending repairs. As a result, it would be good policy to keep a few critical spare parts around: crystals and any unusual integrated circuits, for example. I had the tone generator fail once, but fortunately the chip that failed was only a humble 7400, replaceable from the local Radio Shack. Trying to test the decoder with a pair of ordinary audio generators is likely not to be workable: common generators are typically not precise enough frequency-wise to fit the 10 Hz band-width of the filters in the decoder. At least the station has a precise test source in the form of its EBS generator!

To some degree, having the EBS decoder forms a source of news: alerts (to quote the FCC rules - tornadoes, hurricanes, floods, tidal waves, toxic gases, industrial explosions, and civil disorders) are newsworthy. Since local control stations have the authority to initiate alerts, an EBS warning may have a sizable local value. Thus even a carrier-current, cable FM or cable TV station might want to install a receiver and EBS decoder. However, anything can be overdone: one FM station in the Midwest got a certain amount of notoriety a couple of years ago for initiating something like 140 alerts in one year.

New Columnist Tackles Tech Trouble *September 1991*

by Laura M. Mizrahi, VP and Technical Consultant at Communications Technologies, Inc., NJ
Mutually Exclusive Applications

Q: Our station recently filed an application for a power increase to 1.5 Kw. Approximately six months later, an application was filed on a first adjacent frequency for a new station specifying 100 watts ERP. The applications were deemed to be mutually exclusive by the Commission, at which time the new applicant filed an amendment to reduce the proposed ERP to 50 watts. Our station and local TV6 station have each filed Petitions to Deny the proposed new facility. Is there any other action that we can take?

A: The Commission has long held to the concept of preferring to avoid educational application hearings due to the substantial delays and expenses that can be incurred in legal and engineering fees. This situation is likely to occur here. Given that, work with legal counsel to try to resolve the situation outside of a hearing. The following suggestions are based on the underlying premise that the new facility applicant meets all applicable FCC Rules and Regulations.

- The applicant for the new facility on which the Petitions to Deny have been filed must be afforded an opportunity to respond to the petitions within the specified time period. Your station should obtain a copy of any response and have your legal and/or engineering counsel review it for possible impact to your station.
- You indicate that the competing applicant has already proposed a reduction in specified ERP via an amendment to the original application - this could be a compromise on its part. However, I am not sure whether the Commission will act favorably on an application, even in a mutually exclusive situation, seeking to implement a facility with a lesser ERP than the current Class A station 100-watt minimum.
- Given your situation, probably the wisest course of action would be for your station to "join forces" with the competing applicant to urge the Commission to grant a waiver regarding the mutually

received interference. Although by no means guaranteed, the Commission is pre-disposed to the granting of applications which will enhance a given service area while concurrently giving new service to an unserved or, underserved, area. Although the notion of approaching your competitor to work together may seem difficult, it is better in the Commission's eyes than having to designate the applications for a hearing.

- Should you prefer to leave your engineering proposal as is, and participate in an FCC hearing, realize that the administrative law judge for your hearing must determine which application best serves the public interest. Many factors are considered including a comparison of the added population which would be served by your facility upgrade versus the population to be served by the proposed new facility, the number of aural outlets licensed to your community of license versus the number of aural outlets licensed to the new applicant's proposed community of license and whether or not you should be required to share time with the new applicant.

Upgrade Possibilities

Q: Our station is interested in pursuing an engineering study in order to explore the possibility of upgrading our facilities. However, we are located in a major metropolitan area currently served by several other non-commercial stations. Realistically, what options can we expect to be made available to us regarding an upgrade?

A: Your question is a very good and timely one. As you are probably aware, it is becoming increasingly difficult to uncover viable opportunities for both non-commercial and commercial stations to upgrade their facilities due to the recent upgrading of some previously classified Class D stations and pending the proposals of many improved and new facilities. However, there are still several avenues which should be explored in depth by your consulting engineer.

- Before beginning the upgrade study, and particularly if the station first went on the air over 20 years ago, the engineering consultant should positively ascertain the correct site location, site coordinates, grade level, HAAT and ERP for the existing facility. We recently discovered a situation where a non-commercial station went on the air in 1948 and has been operating at an ERP of 4 Kw when it should have been operating at a power of 5.6 Kw.

- The first step in determining a station's upgrade possibilities is for the consulting engineer to perform an in-depth allocation study of the 20 channels reserved for non-commercial use (88.1 MHz to 91.9 MHz). The study would address all limiting facilities and allocations on each channel plus or minus three frequencies from the studied frequency. From this study, a determination can be made of the maximum ERP possible on any given frequency from the existing transmitter site.

- Should the allocation study show that an upgrade on the current frequency and site location is not feasible, study any possible alternatives for both. If your station can afford it, consider the possible re-allocation of a limiting co- or adjacent channel facility to a new frequency. This change may allow for the station's facility upgrade.

- If all upgrade alternatives have been exhausted, consider the possibility of using a transmitter which may re-broadcast the primary station's signal on an alternate frequency. The new rules for FM translator stations, effective June 1st allow for a maximum ERP of 250 watts if certain conditions are met.

- Lastly, the Commission had recently granted waiver requests involving second and third adjacent overlap of existing facilities where grant of the waiver would "increase the flexibility available to non-commercial stations to make significant improvements in service." It was noted that the Commission believes, under certain circumstances, that it "should allow the interfering stations some latitude to modify their facilities in turn or they (may) be forever restricted to their current facilities." This option is, obviously, the most difficult and, likely, most costly possibility to pursue. However, if the potential gains are substantial, and there are no alternative options, it may well be worth the station's serious consideration to pursue a waiver of the Rules.

Do's and Don'ts: Tight Budgets and Time-Sharing *November/December 1991*

by Laura Mizrahi
ANSI Compliance

Q: We recently filed our station's license renewal application with the (FCC). The Commission sent us a letter stating that, before the application could be processed completely, a statement regarding the station's environmental impact would have to be provided. Is this a new FCC requirement?

A: The Commission has recently begun "cracking down" on less than thorough or complete evaluations regarding compliance for human exposure to radio frequency radiation. Specifically, the standards which must be adhered to are contained in the *Radio Frequency Protection Guides*, adopted by the American National Standards Institute under FCC OST Bulletin No. 65, Oct. 1985. The formulas, as specified in the bulletin, are applied to an individual facility's operation in order to determine where the maximum allowable ANSI Standard for radio frequency radiation is reached on both the ground around the tower base and on the tower itself. From these calculations, appropriate safety measures can be implemented which will reduce the amount of exposure to the public and to workers authorized on the tower site. Some of these measures include adequate fencing requirements, limited time access for workers on the tower and power reduction or elimination during such time as workers are on the tower. If your station should receive a letter from the Commission requiring that this issue be more fully addressed, you should contact your broadcast engineering consultant so that the appropriate statement and calculations can be submitted. The ANSI standards must also be addressed in applications to the FCC for facility improvement or modification.

New NCE-FM Channel Search

Q: Our school is very interested in looking into the possibility of establishing a new FM station. We have been told, however, that a preliminary study of the 20 channels reserved for non-commercial use does not look promising. Are there any other avenues we can pursue?

A: As a matter of fact, there are. In July of this year, the FCC reached a decision in a rule-making case approving the reservation of a commercial FM frequency for non-commercial educational use. The decision was predicated on the petitioner demonstrating the preclusion of non-commercial educational channels in a specific area due to a nearby Channel 6 station or the inability to meet Canadian or Mexican allocation criteria. Basically, if it can be shown in a petition that there would be a strong public interest associated with the allocation of a commercial FM frequency for non-commercial use (such as providing a community with its first non-commercial FM channel), and no other party expresses an interest in the use of the channel as a commercial facility, this may be a worthwhile possibility to pursue if the non-commercial band in your area is saturated. Again, your broadcast engineering consultant is the best source for supporting information.

Mutually Exclusive Applications

Q: We recently filed an Application For Construction permit for a new minimum facility, Class A, FM station. We were informed by the Commission that our application is mutually exclusive with another application filed within a few weeks of ours. The Commission is encouraging us to seek a solution to the situation outside of a comparative hearing, suggesting among the possibilities a sharetime arrangement with the other proposed facility. What are the basics of sharetime operations?

A: Sharetime agreements have long been employed by individual, non-commercial facilities for several reasons. First, as in the case you describe above, a sharetime arrangement can eliminate the necessity of a comparative hearing while allowing for the initiation of two new services to the public. Such a compromise can allow two individual, non-commercial entities the opportunity to establish their own stations on a part-time basis if no alternative solution is available to eliminate the problem of mutual exclusivity.

Second, such an arrangement naturally possesses the potential for lessening the financial burden on each licensee of running a full-time facility, as well as aiding in the fulfillment of the Commission's minimum operating requirements for all non-commercial FM stations. The requirements specify a minimum operation schedule of 36 hours per week, comprised of at least five hours per day on at least six days per week, except for those stations licensed to educational institutions. In that case, the station does not have to operate on Saturdays or Sundays, or to observe minimum operating requirements during official school holidays or recess periods. A station operating less than 12 hours per day, every day of the year, is required to share use of its frequency if an application proposing such an arrangement is granted by the Commission. In cases where the parties cannot agree on time-sharing, an application filed for such will not be acted upon until the existing station's license comes up for renewal.

Upgrading On a Tight Budget

Q: Our station has budgeted an increase in power for 1992 which included the purchase of a new transmitter and antenna system. Our state has since significantly cut back funding to non-commercial broadcasters for 1992. Do you have any suggestions that would allow us to implement our power increase as planned?

A: From the technical side, there are steps that can be taken to decrease the cost of a power upgrade. This problem is not unique to non-commercial broadcasters. In the last year, many commercial broadcasters have found it necessary to explore lower cost alternatives as their sales revenue has dropped due to a slowing in the economy. The cost of the antenna and transmitter can be reduced significantly by purchasing used equipment returned and tested on your frequency. A number of companies refurbish and retune transmitters to fit the growing demand for used equipment. Generally, a transmitter less than 10 years old can be purchased for 50 percent to 60 percent of the cost of a new unit. Be careful to buy from a reputable dealer and have your Chief Engineer inspect the transmitter at the factory before it is shipped and before you make final payment.

Antennas can also be purchased refurbished and retuned to your frequency. Antenna retuning is much more involved than transmitter retuning. To be absolutely sure of getting a product that meets the original manufacturer's specifications, we would recommend buying the antenna from the current user and then having it shipped to the original manufacturer for retuning and to fabricate new brackets for your tower. Before buying an antenna, check with the original manufacturer. Some antennas cannot be retuned cost-effectively. Other antennas are designed to work only over limited segments of the band.

Pump Up the Volume *January/February 1992* by Laura Mizrahi

Unlicensed FM On Campus

Q: What is Part 15 of the FCC Rules? Someone told me that we could build an unlicensed campus FM station under these rules.

A: Part 15 deals with unlicensed Radio Frequency Devices. Most receivers and computers carry labels stating that signals radiated by these devices are of insufficient strength to interfere with licensed or government facilities. Section 15.209 does provide for very low power FM broadcasts in the 88-108 MHz band. The transmitted signal level can't exceed 150 microvolts per meter (150 uV/m) when measured 10 feet from the transmitter. For broadcasting, the FCC defines a signal level of 34 dBu (50 uV/m) as the extent of the usable signal in rural areas. Based on standard formulas, a transmitter radiating 250 uV/m at 10 feet will have a 50 uV/m signal level at 50 feet.

Practical, unlicensed FM stations can be built for campus use. The systems must be adjusted and measured on site to meet Part 15 standards utilizing FCC-approved equipment and methods. These systems should only be considered where a 100 -watt FM station is not possible due to limited service area and complex system design requirements.

Improving Signal Strength

Q: Our station wishes to improve its coverage, listenability and signal strength. What can we do right now which would not require FCC review and approval?

A: Depending on your specific technical facilities, there are a number of ways in which a station can improve its signal strength:

1. A number of stations employ transmitting antennas which have horizontal-only polarization. Horizontal polarization refers to the plans in which the signal is transmitted to the earth. Horizontal-only antennas are like a television receiving antenna which has its elements parallel to the surface of the earth. To receive the strongest signal, the transmitting and receiving antennas must be in the same plane.
- When you think of the typical FM receiving antenna (whip antenna on a car or telescoping antenna on a portable or boombox) you think of a vertically polarized antenna. This is a real problem because the vertically polarized antenna intercepts very little of the horizontally polarized signal which you are transmitting.

- The solution to this problem is relatively easy. Modern antennas are circularly polarized. Circular polarization is just what the name implies – essentially equal signal is transmitted in all polarizations so no matter how the receive antenna is oriented it will pick up as much as possible.
- How effective a signal improvement can be had? An increase in signal of up to a 10 times power increase can be seen on nearby, vertical only, receive antennas.
- How do we go about ordering the antenna? To obtain the correct radiated power you need to buy double the number of bays for a circularly polarized antenna. When ordering you must specify your operating frequency, tower mounting data, antenna input power, effective radiated power and desired input connector type.
- The new antenna must be mounted with its radiation center at the same level on the supporting structure (plus or minus 2 meters) as the radiation center of the original antenna. FCC form 302 must be filed with the FCC in Washington, D.C. within ten days of the date that you commence operation with the new antenna. This procedure applies to stations licensed for non-directional operation.

2. Although FM antennas are described as omnidirectional (radiating the same power in all directions) they are not. The supporting structure affects the signal with larger structures having the greatest effect. For example, a typical FM antenna mounted on the easterly leg of a 24" face tower would radiate 2 kilowatts to the east and 0.5 kilowatts to the west when licensed for a 1.0 kilowatt operation. The same antenna mounted to a 7" face tower could radiate 4 kilowatts in some directions and have nulls in other directions where only a few hundred watts are being radiated. If you are experiencing coverage losses in some directions which are not caused by terrain obstructions, get together with the antenna manufacturer and/or your consulting engineer to solve these problems.

3. Have you noticed that your station does not sound as loud as other stations on the dial in your community? You probably thought that this was caused by your comparatively low power level. In FM this is not true. Loudness is related to modulation density and is relatively unaffected by your transmitter power. Two areas of your system should be looked into. First, a modern state-of-the-art audio processor (compressor/expander), limiter and stereo generator in one unit. Second, purchase a new state-of-the-art modulation monitor which will be connected direct to the transmitter. The newest monitors allow greater modulation levels by virtue of their improved peak measuring circuitry. To achieve maximum modulation, it is imperative that the modulation monitor be located at the transmitter and not connected to an off-air antenna. Off-air readings are distorted by multipath signals.

4. Finally, run your station with the highest professional standards. Conduct periodic audio distortion and frequency response checks, keep cart heads properly cleaned and aligned, replace worn out carts and styli and properly maintain the transmitter power output. Operators must ride gain properly to prevent distortion or dropping of the audio level so low that the audio processing equipment is no longer operating at its maximum.

Setting Up a Teleconference *April/May 1992*

by Will Robedee, Chief Engineer at the Campus Media Center at SUNY-New Paltz, which includes WFNP-FM, WRNP Cable 106 and WNPC-TV 6.

During the NACB conference in November, a session was scheduled which consisted of an audio teleconference. If you attended this session, you were witness to a number of technical problems which helped get the session started over an hour late. When the conference did get going, the audio was less than ideal. Since I have done similar events, including a live interactive video conference, I decided it would be appropriate to discuss how I would have set up for such an event, and how you could do the same.

The first item on the agenda is to determine exactly what is going to happen, and what the organizers want to happen. In this case the event was an audio-only teleconference in which there was a moderator and interaction by those in attendance with the party on the phone line.

The second step is to determine exactly what you need to do to accomplish the event. First you need to mic the moderator and provide a mic or two for audience interaction. You'll need to feed the house P.A. system and the caller with mix minus audio. (Mix minus is the audio minus the callers' audio, which

prevents feedback on the telephone line.) If you were going to broadcast the event, you would need an audio feed to the radio station or video crew.

Third, you would compile a list of equipment, including cables. Also make sure you think about connectors and adapters. You don't want to get set up and find out you have to go from an XLR to a mini with no way to do it!

Equipment List

- √Two shure mic mixers (XLR & binding posts)
- √2-3 microphones plus a spare with appropriate mic stands (XLR)
- √Symetrix TI-101 telephone interface
- √House P.A. (Usually XLR)
- √Telephone (RJ-11...usually)
- √XLR cables (bring extras in case a bad one makes the trip)
- √Y Adaptor for the telephone (depends on the phone and jack)

A word of caution – telephone handsets usually use different connectors than the desk set. This caused problems at the NACB conference.

I make block diagrams of the intended set up to help me visualize the audio paths and connections. Then I bring this with me to help the set up go smoother and quicker. It also allows others to help set up or trouble shoot in the case of problems. I also bring a box of adapters and extra cables to avoid last minute problems.

After you've mapped out the equipment list, you need to set up a time table. Allow more time than you think you will need! If possible, set up the day before. If not, do the set up as far in advance of the event as possible. This is needed not only in case of it taking longer to set up than anticipated, but also allow time to test the set up. Don't just plug it in and expect it to work. Also, the extra time allows you to insure that all the equipment has arrived, that all the connectors you need are on hand, etc.

The next thing is: put it all together. First set up the microphones – one mic for the moderator and one or two for audience participation. These mics need to be placed to avoid feedback from the monitors. These mics should then be connected to the first shure mixer. The line level output of this mixer is your mix minus feed. The mix minus audio is fed to the symetrix. The mic level output from this mixer is then fed to the second shure mixer. Also connected to this mixer is the output of the symetrix (caller audio). The output of this mixer is then fed to the house P.A. system. Now all you need to do is connect the telephone.

Connect your duplex phone jack to the input between the wall jack and the telephone. The other side of the phone jack is connected to the symetrix. Now your system is just about complete. If I were going to broadcast the event, the second shure mixer still has a free output. Another option would be to have the P.A. system monitor the radio station. This would free up a program output from the second shure mixer. If working with a T.V. crew, this spare output would come in handy.

The only other problem which needs to be overcome at this point is to prevent the audio in the room from entering the mouthpiece of the telephone, otherwise you'll get feedback. This can be accomplished fairly easily by simply disconnecting the handset. Another alternative is to install a "push to talk" button. Simply connect a momentary switch between the connections for the mouthpiece.

There are many ways to accomplish this same task, many different brands of equipment and different types of equipment to do simpler and more elaborate set-ups. For instance, you could use a portable console with mix minus capabilities, you could tap directly from the telephone's earpiece or use an expensive sports console. I only specified the above equipment because most of it is on hand at most stations. If you don't have a mic mixer or two, you may want to pick one up if you are thinking of doing any kind of on-location recording, remotes or the like.

To sum it up, here's a list I find important when doing any on-location recording and/or broadcasts:

- Find out as much as possible about the event, when, where, what's going to happen, what's going to happen, what's expected of you, and what you expect from others.
- Determine what you need to do to make the outing a success.
- Make an equipment checklist and block diagram.
- Set up a time table for set up, travel, etc.
- Bring extra mics, outlet strips, mic cables, etc.
- Set it up and test it – don't assume it will work!

SECTION 2



N A C B

The Radio Station Policy Manual

Staff turnover is a fact of life at most university-operated radio stations. Unlike commercial radio, where announcers may work for a single station for years, universities have a way of graduating your best staff right out from under you. Murphy's Law for staff management states that this point of departure usually happens just when staff members were becoming really effective.

Some years, it's even worse. You all endure what is politely referred to as a "rebuilding year." Murphy's other law for staff management states that this will be the year when the friendly folks at the FCC will finally come for a visit.

Write It All Down

Kidding aside, the continual turnover of staff in many university radio stations, and the constant need for organized, methodical staff training that can withstand the scrutiny of an FCC inspection, can pose a great deal of organizational stress. Fortunately, there are strategies that your station can use to cope. One of the best of these strategies is to "write it all down" in the form of a station policy (or staff) manual.

The advantages of a staff manual clearly outweigh the obstacles to making it happen. By committing your policies to paper, you have a definitive text of all station operation procedures and policies. You can ensure a swift, orderly, and complete dissemination of knowledge critical for your new staff to have about how your station "works." This is especially crucial today: after the deregulation of the '80s, all operators and licensees now have increased responsibility to comply with the remaining FCC rules and regulations.

But while this is all fine in theory, in actual practice you may have something that looks vaguely like a staff manual floating around "somewhere in the transmitter room." Maybe it hasn't been revised for a while, or maybe some of the older staff got copies one year when you had the funds to run it off, but you've run out of copies for the new staff. Sound familiar? There is hope, though. Here are some ideas for writing a new policy manual for your station, or for bringing the old one back to life.

Getting Started

- If you've never had a staff manual, and think you'd like to get one written, a very useful "how to" guide is available from the NAB. *Station Policy and Procedures: A Guide for Radio*, by Donald Kirkley, is available at this writing for \$15 for NAB members or BEA-affiliated institutions. (Editor's Note: NACB member stations can receive NAB publications at the member rate.) The NAB's 1988 *Legal Guide to Broadcast Law and Regulation* (\$95) and its 1991 supplement (\$65) are also helpful resources.
- These NAB works, however, are aimed at commercial broadcasters; most of what is contained will need to be tailored more specifically to your own station. For example, you may or may not need to devote much space to various policy areas that are department-specific (e.g. sports, news, sales). But you should definitely consider including segments devoted to:
 - Your station's mission, its goal, or its philosophical reason for being.
 - Some sense of the station's historical development, often interesting to people who are new to campus and to your station.
 - A coverage map that's been cleaned up by the graphic arts department.
 - An organizational chart showing the administrative structure and officers of your station, including information about chain of command, officer titles, duties, responsibilities, selection processes, succession processes, and length of term.
 - All FCC policies that apply to your station, spelled out in detail. Examples might be the need for an operator's permit, noncommercial underwriting rules, and station identification requirements.
 - Any standing university policies that affect your organization, such as the handling of grievances, sexual harassment investigations, equal opportunity and affirmative action, policies promoting smoke-free workplaces, the prohibition of bicycles or alcoholic beverages in campus buildings, and so on.

—Basic work policies. How is staff hired? Fired? When are visitors allowed? What happens if you miss a shift without calling the program director? How do you answer the phone? Who opens the mail and distributes it?

While these topics are indeed the minutiae of daily organizational life, they seem to fit the “80-20 rule”: 80% of your headaches will come from this 20% of your policy book.

- If you have a small staff, and no one has the time (or the writing ability) to pull a manual together, consider engaging your department’s radio-TV management class to do it for you as a class project. There may be other departments, such as English or Business Management, who also might agree to collaborate with you for course credit. If you have access to a computer, be sure to ask for a disk copy of the final submission from the class to allow you to edit as appropriate to your own station’s needs.

- Whoever does the writing of your book, be sure they observe one rule above all others: Be tight about the writing. Not only does long-windedness cost more to duplicate, but your policies become more permanent once they’re in print. If there’s a doubt about whether a given policy will assume a life of its own, leave it out until you’ve really thought it through.

Production and Distribution

- One way to keep a policy manual up-to-date and attractive is to divide the content into category areas that use different colored paper. Your section on performance appraisals and staff hiring might be printed on yellow paper; your FCC operator guidelines might be printed on blue paper.

- Instead of having the final product stapled or bound, get it punched and use a removable report binder. That way, after the initial book is run, pages or entire sections can be revised or replaced as the need arises. This keeps your book current while minimizing costs after the initial run. You might find it helpful to review your book each year during the summer, when things are calmer, and get your revisions done prior to the start of the fall semester.

- Getting copies printed is sometimes a burden on your budget. Have you considered getting your policy manual underwritten? Maybe there’s a local copy store or printer who would be willing to defray some (or maybe all) of the costs as a way of promoting their business. Remember, the FCC restrictions on underwriting do not apply to off-air promotional materials, so you could even conceivably sell ad space inside or outside the manual as well.

Final Suggestions

- Some stations combine their policy manual with what is really a “training” manual. This kind of information (how to sign the station log, how to do an EBS test, and so on) tends to date the fastest and is least useful once the newcomer masters it. Perhaps this material could instead be covered in a separate resource manual or handled on an individualized training basis. In the policy manual, it might be more appropriate to discuss *why* the station keeps a program log or reads transmitter meters even though the FCC no longer requires either.

- Before implementing any policy manual, it would be wise to seek feedback from a station advisor, faculty member, or some other qualified individual who can examine to see if anything is missing or in error. Managers of nearby commercial outlets might even be willing to let you see theirs for comparison, but don’t be surprised if they don’t have a recent one, either (and don’t be surprised if they ask you to help them update their own.).

- Lastly, remember the audience this publication is aimed at: your peers. It often surprises me how fledgling radio executives can formulate disciplinary policies for their staff that they would be absolutely outraged to have applied to themselves. Try to remain fair and dispassionate as you formulate or revise station policies; heavy-handed management is rarely respected by anyone.

Above all, after your policy manual is written, never be afraid to change something just because "It's in the policy book and that's the way it is." Be sure the change is truly necessary, but revise and revisit as needed. Policy books have a way of demonstrating the old "garbage in, garbage out" axiom of computer programming. The more thought, care, and attention you give your manual in its initial formation, the more value you receive as the management of a happy, effective radio staff.

SECTION 3



N A C B

1993 STATION HANDBOOK

SECTION
3

**WGLS-FM 89.7
OPERATIONS MANUAL**

**ROWAN COLLEGE OF NEW JERSEY
GLASSBORO, NJ 08028**



K A C B

1985 STATION HANDBOOK

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WGLS-FM 89.7

INTRODUCTION

Welcome to WGLS-FM, a non-commercial, educational radio station licensed to Rowan College of New Jersey. As you begin working at WGLS, you'll find that every effort has been made to create a professional radio environment. Here you'll have a lot of fun, but you'll also learn the skills, techniques and discipline necessary to enter the professional radio field.

But, as you no doubt already know, broadcasting is an interesting, ever-changing field with job opportunities in many different areas. The training in audio production that you'll receive here at WGLS will be useful not just in radio broadcasting, but also in TV or film productions, slide/tape presentations, educational media productions, and pretty much anywhere that some audio skill is needed. The more skills you can acquire and the better you are at each of these skills, the greater the number of doors that will be open to you when you start that great job search after graduation. WGLS offers a tremendous opportunity and you're very wise for taking advantage of it.

This manual tells you virtually everything you need to know about WGLS. It is designed as:

1. A training manual for equipment operation.
2. A guide to station policies and procedures.
3. A guide to the federal (FCC) requirements.
4. A tip sheet on how to get on the air, and stay on the air.

Each station member is expected to have a copy of the operations manual and each station member is responsible for being familiar with all of the information contained in the manual.

There is some time and effort necessary for getting started at WGLS-FM. But take the time and make the effort. You won't be sorry.

SOME HISTORY

WGLS-FM began broadcasting in 1963 when the Federal Communications Commission, FCC, granted an educational license to Glassboro State College. Originally, the station was located in the Bole Administration Building and operated at 10 watts of power. In 1976, the College allowed us to move into a much larger space in the basement of the Savitz Library, and a grant from the Student Government Association allowed us to raise our power to 440 watts, convert to stereo, and upgrade the equipment. Today the equipment list includes professional compact disc (CD) players, traffic computers and a remote broadcast system. By 1994 we anticipate the completion of the WGLS addition to Bozorth Hall and the move to our new studios and permanent home in the Communications Department. Plans are also underway to increase our broadcast signal coverage.

Generally, broadcast licenses for schools, religious institutions and public organizations are of the non-commercial, educational type. Among other things, this means that they are required to provide informational, educational and cultural programming, and, like other non-commercial

or public radio and TV stations, funding comes from private grants, corporate underwriting and public donations. Keep in mind that from the FCC's point of view, the primary goal of "educational broadcasting" is to provide educational programming for the public. Our goal is to see to it that this is accomplished in a professional manner.

STATION PROFILE

WGLS-FM is Gloucester County's only FM radio station. It operates at 89.7Mhz on the FM band, approximately 20 hours per day, 7 days per week during the school year. With a staff of between 40 and 80 students under the supervision of General Manager, Frank Hogan, and Chief Engineer, Al Miller, WGLS offers a wide variety of entertainment, news, sports, public affairs and specialty programming. The station carries the ABC Contemporary News Network, the Associated Press Wire Service and Shadow Traffic. All full and part-time students are eligible to sign-up for training and join the station.

AREA OF LICENSE

All radio stations are licensed to a particular city or town. In order to keep the station's license, the federal government, through the Federal Communications Commission, requires the station to "operate in the public interest" and to be responsive to the needs of the community of license. Since our signal covers more than just the college, we must be responsive to the needs of both the college and the community. You'll make your job a lot easier and sound a lot more professional if you go out of your way to learn as much as you can about your broadcast community.

Glassboro is located in Gloucester, (pronounced GLAW-ster) County. The town of Woodbury is the county seat. Employment in the county consists primarily of farming, light industry and service businesses. And while there are large oil refineries in nearby Paulsboro, New Jersey's nickname, the Garden State, comes from the excellent quality of the fruits and vegetables grown in South Jersey.

Our broadcast signal is picked up in some surrounding counties, and in many cases, their community's needs and interests are the same as ours. The surrounding counties are:

Camden County, which is a highly developed shipping, commercial and residential area and is the home of Campbell Soup, the Kean Aquarium, Rutgers University, Camden County College, and a commuter ferry to Philadelphia.

Atlantic County, which is to our east and boasts the Pine Barrens (home of the legendary Jersey Devil), casino gambling in Atlantic City and amazing quantities of blueberries and cranberries. Also home of Stockton State College and Atlantic County Community College.

Cumberland County, home of Cumberland County Community College, and the city of Vineland. Vineland is the largest city in the state in square miles, and contains the largest Spanish speaking population in South Jersey. Two of the county's five radio stations are Spanish language stations.

Salem County, home of Salem County Community College, produces about 25% of the nation's soybeans. In addition to agriculture, the county's largest employers are DuPont and the Public Service Electric and Gas — PSE&G — nuclear generating plant.

Our county's local daily newspaper is the Gloucester County Times. Other area print media include:

The Courier-Post (Camden County)
 The Atlantic City Press (Atlantic County)
 The Salem Sunbeam (Salem County)
 The Daily Journal (Cumberland County)
 The Bridgeton Evening News (Cumberland County)

The Philadelphia Inquirer also provides a great deal of South Jersey coverage.

In addition to the large market radio and TV stations in Philadelphia, local electronic media include:

WVSJ-AM 1360	Washington Township/Deptford	232-7077
WJIC-AM 1510	Salem	935-1510
WOND-AM 1400	Pleasantville	561-1900
WSSJ-AM 1310	Camden	365-5600
WVLT-FM 92.1	Vineland	692-8888
WKDN-FM 106.9	Camden	854-5300
WRDR-FM 104.9	Egg Harbor	965-1055
WSNJ-FM 107.7	Bridgeton	451-2930
WBSS-FM 97.3	Atlantic City	825-2600
WAYV-FM 95.1	Atlantic City	345-3211
WFPG-FM 96.9	Atlantic City	348-4646

Other regional electronic media include WHSP-TV, Channel 65 in Vineland, and area cable systems Storer, Jones Intercable and Garden State.

STATION POLICIES

As a broadcast facility, we come under a number of FCC rules and regulations. As a facility licensed to the college, we are also subject to college policies and procedures. In addition, we have a few policies of our own that every member must be aware of and must follow.

VISITORS

Visitors must sign-in at the front desk, and are only allowed on the station premises between Monday and Friday, from 9:00am to 5:00pm, or by appointment. Appointments must be made in advance with the General Manager.

No visitors are allowed on nights or weekends without prior written permission from the General Manager. Each night and weekend operator is responsible for enforcing this policy and, if a problem arises, is expected to contact campus security. Any violations of this policy may result in immediate suspension from the station.

FOOD - SMOKING

Smoking, eating and drinking are permitted only in the news and kitchen areas. Broadcast equipment is extremely sensitive and may be ruined by smoke and liquids.

DRUGS - ALCOHOL

The possession or use of drugs or alcohol on the premises will result in immediate dismissal from the station.

RECORDS - CDs

No records or CDs are to be brought into or taken out of the station without written permission of the General Manager. All audio equipment and materials are the property of the State of New Jersey. If you need tape, reels or cassettes, they can be purchased for cost from the Chief Engineer or at a local audio store.

LOGS

Log errors must be corrected as soon as possible and by no later than your next shift. Failure to correct a log error will result in a minimum, two-week suspension.

BULLETIN BOARDS

Important station information will be posted regularly on the station's bulletin boards. Each staff member is expected to read and be responsible for any posted changes in policy, procedures or regulations.

DOORS

The front door is to be kept locked at all times. The on-air person is not responsible for answering the door or the phones, unless he or she is alone in the station. All staff should take it upon themselves to answer the door as quickly as possible when you hear the buzzer or see the door light flashing in the studio.

(NOTE: If you're waiting to come in, don't lean on the buzzer. One or two quick taps will alert the staff and someone will open the door as soon as possible.)

PARKING

The parking lot outside the library is a faculty lot. Station members are not authorized to park there. If you do, you run the risk of ticketing or towing.

MISSING AN AIR SHIFT

If for some reason you are unable to do a scheduled news, sports or air shift, it is your responsibility to notify your department director as soon as possible, preferably several days in advance. Carry his or her phone number with you, and do whatever you can to help arrange a substitute. Each station member must also provide the station manager with a phone number at which they can be reached, in case of an emergency or a problem at the station.

CLEAN UP

Keeping the station clean is everyone's responsibility. Each person should not only clean up his or her own mess, but also be willing to help out whenever a clean up is needed.

TELEPHONES

Never let the station phone ring more than five times. Our announcers try to answer it in three rings. Obviously they can't if they're on the air, so help out and answer it yourself.

Be polite and business-like. "Good morning, WGLS-FM, how may I help you?" If someone's not in, ask if you can take a message, then remember to post the message on the message board or in their box.

Record companies frequently call asking for our music staffers to return a call. Explain that the policy is to avoid returning long distance calls if possible. Our music staffers will post office hours next to the phones so you can pass along their schedules to callers. Ask if the record company has a toll-free 800 number we could use.

Directory assistance costs us a lot of money. Under no circumstances are you to call the information operator. Phone books are available in the office. Use them.

When receiving calls about college departments, meetings or activities, be as polite and helpful as possible. Try to answer questions or provide information, even if it's in the form of other

numbers they can try. The main college number is 863-5000, and is equipped with touch tone call routing. Other useful numbers are campus security - 863-1234, and the Student Center information desk - 863-5268. A College Departmental phone list is posted on our news bulletin board, and in the main studio operations notebook. Please don't remove these lists.

When a phone line is ringing, its button will flash. Be sure that the flashing button is pressed down before you pick up the receiver, or you'll interrupt someone else's call. If you do accidentally interrupt, don't be rude; excuse yourself and get off the line.

If you put someone on hold while you're looking for the person they've called, don't leave them forever. If you haven't found the person in about a minute or so, get back on, apologize for the delay, and offer to take a message.

Our three lines are:

863-7335 - our request line.

863-7336 - for station business and not to be given out over the air. You may give this number to businesses or news sources, and you should use it yourself when you're calling the station.

863-WGLS - our listener's information line.

Keep all lines free as much as possible. They are for WGLS business only.

SCHOOL SNOW CLOSINGS

Our listeners rely on us for accurate information about school events and activities. Each staff member is expected to be extremely careful about checking all information before announcing it. This is particularly true when it comes to snow closings. Never announce a class cancellation or school closing unless it has come from the President's office or from the Community Relations office, and you have called back to verify the information to be true and accurate.

STATION ORGANIZATION

WGLS is organized into a number of departments, including operations, music, news, sports, promotion, public affairs, traffic and engineering. Each department is headed by a student manager/director, who is appointed each year by the general manager. (See Executive Staff) Each department holds regularly scheduled meetings, and each department head reports regularly to the general manager. All station members work in one or more departments.

EXECUTIVE STAFF RESPONSIBILITIES

Station Manager

- Supervises all station members
- Calls monthly executive staff meetings
- Signs, deposits, etc. all financial matters regarding grants
- Maintains current operations procedures
- Responsible for station's overall appearance
- Fills out quarterly issues list
- Consults General Manager on operational problems

Operations Manager

- Responsible for program content and presentation of the station
- Distributes station mail
- Supervises program production operation
- Assists Station Manager in maintenance and security
- Schedules on-air personnel for available air shifts
- Handles all station on-air promos
- Initiates disciplinary actions as needed
- Enforces station clean-up policy
- Checks and files daily program logs
- Consults Station Manager on operational problems

News Director

- Staffs all news shifts
- Provides on-air coverage and promotion of all campus events
- Prepares all yellow, Campus Calendar cards for the on-air studio
- Schedules monthly news department meetings
- Informs Operations Manager of procedural problems

Public Affairs Director

- Gathers data for events relevant to our community of license
- Prepares all blue, Community Calendar cards for the on-air studio
- Keeps the scheduled public service announcements up-to-date
- Keeps records of all talk show guests and topics
- Schedules monthly public affairs department meetings
- Informs Operations Manager of procedural problems

Sports Director

- Staffs all sportscasts
- Provides on-air coverage and promotion of all RCNJ sporting events
- Prepares recorded promos for all broadcast sporting events
- Schedules monthly sports department meetings
- Informs Operations Manager of procedural problems

Promotions Director

- Develops station's on-air and print image campaign
- Handles the creation and scheduling of all print promotion
- Schedules all on-air contests
- Informs Operations Manager of procedural problems

Traffic Manager

- Generates daily program logs
- Issues monthly bills
- Enters new schedule of grant announcements
- Coordinates Metro Traffic report schedules

Assistant Operations Manager

- Recommends daytime music additions and deletions
- Reviews music logs for compliance
- Supervises all Monday through Friday daytime air personnel
- Schedules monthly daytime staff meetings
- Informs Operations Manager of procedural problems

Specialty Program Directors (AOR/Urban/Jazz/Metal/Alternative)

- Authorize music additions and deletions
- Review music logs for compliance
- Supervise department air personnel
- Schedule monthly department meetings
- Inform Operations Manager of procedural problems

STUDIO OPERATIONS

CONSOLES

WGLS has two, identical Harris consoles. Each console has 10 large knobs, called "pots", which control the volume of each of the signals (tapes, records, CD, microphone, etc.) coming into and out of the console. Your job is to adjust the pots to keep the console VU meters peaking, but not exceeding, 100%. (Most of the pots have been calibrated to work with the knob pointers at 12. Sometimes the pot must be set considerably higher or lower to achieve correct VU meter levels — levels too low create noise in the signal, too high cause distortion. A board or console operator constantly adjusts audio levels as needed.)

There are input selector levers located above each pot. These levers choose various audio sources and are labeled with the names of each piece of equipment. The pots are all stereo, except #8 and #9 which are mono.

(NOTE: the pots are not volume controls for the studio speakers. To adjust the volume of the studio speakers, you must use the console monitor controls, located in the center of the console.)

CUEING RECORDS

This is the procedure by which you set up the turntable so the selected music begins the second you hit the power button.

1. Put the turntable pot into "cue" by turning it all the way down gently, until it clicks.
2. Set the monitor switch at a comfortable level to hear the cue speaker.
3. Turn the cue level control all the way up.
4. With turntable power off, place a record on the turntable and the stylus on the record.
5. Move the record slowly clockwise with your fingers until you hear the first note of music, then continue moving it slowly back and forth until you find the precise start point.

(NOTE: Be very careful with the stylus. If it bounces off onto the moving rubber platter, the stylus can be ruined.)

6. Finish with the record positioned approximately 1/4 turn back from the start of the music.
7. With the power button still off, set the pot to 12.
8. When ready to play, hit the power button.

COMPACT DISCS

The CD players are generally easy to use. The loading drawer of a CD player should be kept closed when not being loaded or unloaded. Dust is the great enemy of the machine's laser pick-up system.

Contrary to popular belief, CDs are not indestructible. They should be held carefully, by the edges only. If a CD skips, remove it and check for dirt, fingerprints or scratches. Use a soft piece of cloth or felt to clean the rainbow side of the disc. Wipe in a radial, not circular, motion working outward from the center.

TAPING SYSTEMS

The reel-to-reel system is quite useful in radio production work. It's a quick, easy way to make trial audio copies that will eventually become the finished product. Reels are easy to edit, cue and splice. Get to know the system and it will prove extremely worthwhile in your radio career. (You'll need to purchase your own work tape so you will always have it. As a convenience, the station and the bookstore have blank tapes available for sale.)

Cassette systems have improved in recent years, but are still not widely used for broadcast. Their primary drawback is difficulty in cueing and editing.

The broadcast audio cartridge, or cart, has been with radio and TV stations since the late 50s. This system combines the best of convenience, economy and reliability.

Carts are the "bread and butter" of broadcasting for 30 and 60 second spots because they are rugged, come in short lengths (10 seconds to 10 minutes), and designed as continuous loops. A cue tone at the beginning of the audio instructs the cart to bring itself back to the beginning of the audio after playing. (Like the answer tape on telephone answering machines.)

You should never put voice directly on a cart. Always record it first on reel-to-reel and then transfer to cart. Mono and stereo capability in a cart machine can be determined by checking the number of tracks on the heads. Since there is a cue track in addition to audio tracks, mono heads have 2 tracks and stereo heads have 3 tracks.

THE BULK ERASER

Since cart machines lack erase heads, we must use a bulk eraser before trying to record new material onto carts. Reel-to-reel and cassette machines do have erase heads, but it's a good practice to bulk erase any and all tape before a recording session.

Hold the ON button down while sliding both sides of the tape in a circular motion over the top of the eraser. Then pull the tape away at arm's length, **before releasing the button.**

(Note: Mechanical movement watches may be affected by the magnetic field.)

Be careful not to overheat the unit. It is designed for brief uses and you should only keep the button down for 2 or 3 seconds to get a good erasure. Allow a 20-second cool down time between each use.

REEL-TO-REEL TAPE

Reel-to-reel machines should have their level and balance adjustments checked prior to each recording. Your training director will demonstrate how to use the test tone from the console to set levels and how to use the meter switches and level adjustments on the tape machines.

Splicing on these machines will open up many possibilities. Know the head sequence; left to right it is ERP, erase-record-play. Try to remember it by thinking, "easy radio production."

To edit out a word or section, manually rock the tape back and forth across the play head until you find the beginning of the word to be removed. Mark this location on the tape with a wax crayon or felt marker. Back the tape up an inch or two until the spot you have marked is on the erase head. Now record the new material you want.

CARTRIDGE RECORDING

To record on a cart, the first thing to do is inspect the cart for good pads, smooth tape, and smooth moving parts. (NOTE: *Bad carts can usually be rebuilt. Don't throw them out. Put them in the Chief Engineer's box with a note describing the problem.*) After you've inspected the cart, bulk erase it.

Next, check levels and balance. Turn the tone on, (pot #8, selector #1), and put the pot at 12. Move the pot slightly back and forth to be sure it's not in between "steps." Set the two master output levels so that the meters read 100%.

In each studio, the right-hand cart deck is the one that can record. Put your cart into the record cart deck. Make sure the cart playback console pots, (#6 & #7) are off. Hit the red "record ready" button. Set the two input level pots on the deck for 100% on the cart deck meters and turn off the tone.

When you start the cart rolling in record, hit the cart machine start button about 1/2 second before starting the reel-to-reel machine. The cart machine needs some space between the cue tone and the message. If this space is left out, your cart will make a noise, or burp when the cart re-cues.

AIR CHECKS

SAYING IT CORRECTLY

We are located in Gloucester County. That's pronounced, GLAW-ster; two syllables, emphasis on the first. Residents are sometimes offended (and rightly so) at mispronunciations, so work at getting it right. And don't be afraid to correct anyone you hear saying it incorrectly on the air.

Also, work to clearly pronounce the letter, "W" in the call letters. It should sound like DOUBLE-YOU, not dub-ya. When you first practice it, it will sound fake and affected. But after a few tries, the pronunciation will begin to sound natural and conversational.

Some other local names you should become familiar with are:

Wenonah (Wuh-no'-na)

Ewan (You'-in)

Aura (Or'-uh)

Fries Mill (Freeze Mill)

Deptford (Dept'-ferd)

Sewell (Sue'-uhl)

Malaga (Mal'-uh-ga)

Almonesson (Al-ma-ness'-un)

Mantua (Man'-chew-uh)

Greenwich (Green'-which)

One of the best habits you can acquire is to pre-read all copy before going on mic, and don't be afraid to ask for help if you're not sure of certain pronunciations.

THE SKIMMER

The skimmer is a specially modified, 2-track mono cassette recorder used to audition or air-check your program. It can be used to skim only your mic announcements, creating a condensed recording of your show without the music. Complete recordings, including the music, can also be made.

The machine is mounted on the left side of the main studio equipment rack, below the operating log clipboard. To use it, load in a blank cassette, and push *record* and *play* at the same time. (Make sure "vox" and "alc" are both switched off.) Next, check the red record level LEDs on the deck to make sure they're peaking at 0 db. If necessary, adjust the record level knob.

The skim mode is selected by moving the silver toggle switch on top of the machine to *skim*. At this point, the machine will run only while the console pot #3 mic switch is turned on.

(NOTE: You cannot fast-forward, rewind or play when the silver toggle switch is set to skim. Normal operation will be restored when you move the switch to cassette normal.)

Cassettes cannot be played on the air from the skimmer. The machine does have an internal speaker that allows you to check the recordings you have made.

REEL-TO-REEL

If you want to record your air shift on the reel-to-reel machine, patch CON OT (console out) to TAPE 1 IN. Make sure that the patch cords are aligned for proper phasing and remember to adjust the reel-to-reel input levels if needed.

NAB HUB ADAPTER

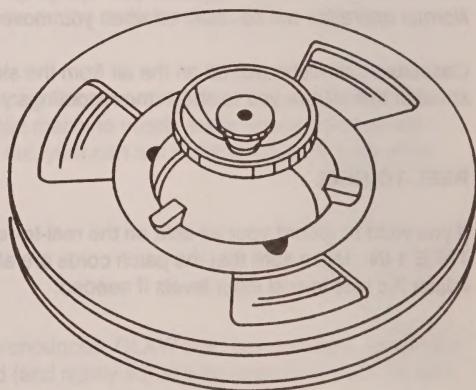
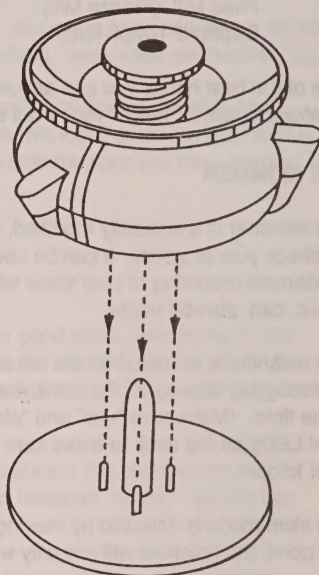
1. Hold the outer plastic disc in your left hand. With your right hand, unscrew the silver inner ring. (No more than two or three turns or the hub adapter may come apart.)

2. Turn the hub adapter over and note the three small slots around the center hole. Make sure these line up and engage the three matching spindle pins on the deck.

3. Slide the adapter over the spindle, just to the pins. Rotate the adapter slightly either way. When you are certain the pins are engaged, push the adapter the rest of the way down. Hold the adapter firmly on the cork turntable surface. Tighten the silver nut, clockwise.

4. Line up the plastic tabs on the adapter's two sections before trying to install a tape reel. Pull upward on the top section and turn until the tabs line up. Place the NAB reel on, then secure it by lifting up the top section slightly and turning. Turn it about 1/6th of a turn until it clicks.

5. Check to make sure the adapter is secure by gently lifting up on the metal reel edge. It should spring back tightly against the deck. If it is still loose, remove everything and do it over correctly.

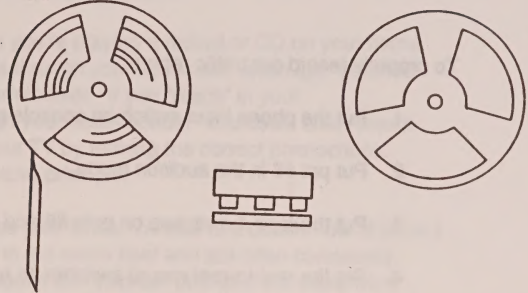


REEL-TO-REEL TAPE THREADING

To eliminate frayed ends when threading reel-to-reel tapes:

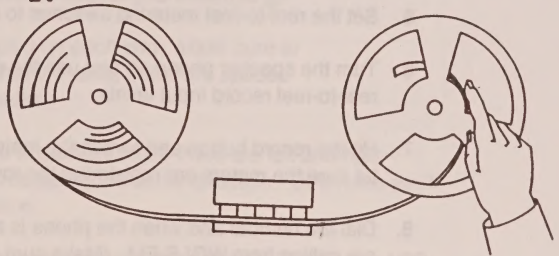
1. From a full supply reel on left side, unwind about 20 inches of tape. If the end is wrinkled or torn, cut it off neatly.

1.



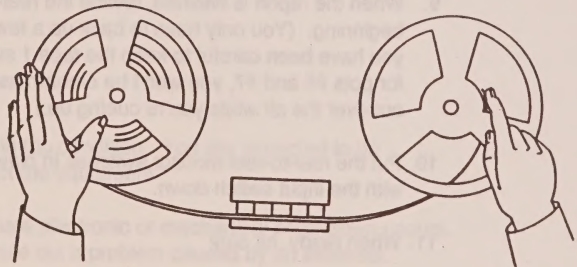
2. Thread tape in normal path around the heads and posts. Wrap the tape end around the take-up reel about 1/2 turn and hold it against the hub using the right-hand index finger.

2.



3. Take up the slack in the tape path. To do this, turn the supply reel gently clockwise while allowing the tape end to slip under your index finger. Stop just before the end slips under your finger tip.

3.



4. Now use both hands to carefully wind up the take-up reel. The most important part is to get the end wrapped flat and neatly under the next few turns of tape. After 3 or 4 turns, the layers will hold the end in place.

RECORDING TRAFFIC REPORTS

To properly record our traffic reports:

1. Put the phone input switch on console pot #8 in the *down* position.
2. Put pot #8 in the *audition* mode.
3. Put the *tape 1* switches on pots #6 and #7 in the *off* position.
4. Set the reel-to-reel record switches to *record ready*.
5. Set the reel-to-reel metering switches to *record*.
6. Turn the speaker phone on and use the dual tone to set the reel-to-reel record input levels.
7. Hit the record button and switch the meters to playback. (Check to be sure the meters are registering the tone on the tape.)
8. Dial the number and when the phone is answered, identify that you are calling from WGLS-FM. (Make sure that it is our assigned time to call.)
9. When the report is finished, rewind the reel-to-reel and cue to the beginning. (You only have to back up a few seconds of tape. And, if you have been careful to keep the *tape 1* switches in the *off* position for pots #6 and #7, you won't be embarrassed by having the audio go out over the air while you're cueing up.)
10. Put the reel-to-reel monitor switches in *playback* and pot up #6 with the input switch *down*.
11. When ready, hit *play*

PATCHCORDS AND PATCHBAYS

During normal operation, most equipment in the studio is routed through patch jacks. Patchbays are used to make changes in the normal audio paths of a studio. When a path is to be changed, patchcords must be installed in the appropriate jacks.

To give you a picture of what we mean, imagine you're playing a record or CD on your home stereo. The normal path of the audio program is through your speakers, which are "patched" into the appropriate connection on your amplifier/receiver. If you "patch" in your headphones, the audio signal is rerouted through your headphones. You could also reroute the signal through auxiliary speakers or even your TV by making the correct connections. Patchcords, jacks and patchbays work on the same principle.

The main and production studios each have three jack fields. (A field is a double row of jacks.) Jacks are situated above and below each other in the same field and are often connected together internally. When a cord is inserted, it opens the "normal" path and the equipment connected to that jack can have its signal directed wherever you want it to go.

(NOTE: Our patchcords have a double-tipped plug on each end. Make sure to install them properly into a jack. You'll notice that the jacks holes are spaced closer together than the spacing between the jacks.)

Two cords will be needed when patching stereo equipment since there are left and right channels, and you must keep all the plug grooves facing the same direction. Otherwise you'll cause something called stereo phase cancellation.

For mono audio (one signal), you'll only need one patchcord. Mono signals include the ABC Network news, phone lines, the weather receiver and the 1,000 cycle test tone. Pots #8 and #9 on the console are for mono inputs.

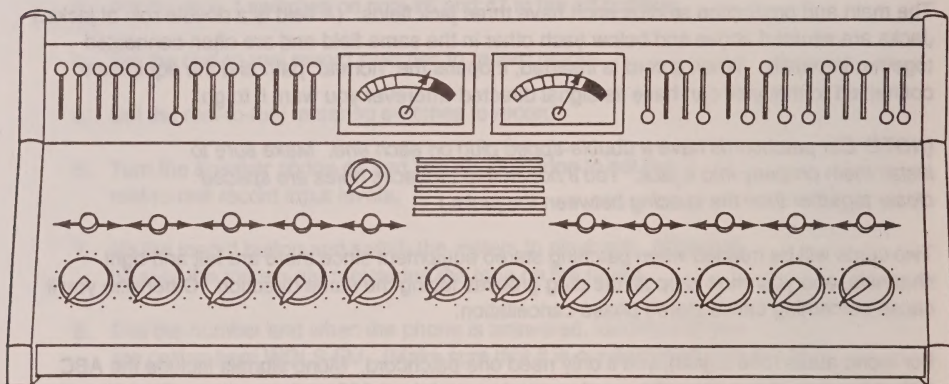
EQUIPMENT UPKEEP

We take great pains to keep our equipment in top condition. You are expected to be thoughtful and careful not to abuse or neglect the equipment.

Of course, there will be times when a legitimate electronic or mechanical breakdown occurs. Should that happen, first check carefully to rule out a problem caused by an incorrect procedure or setting. If everything, as far as you can tell, is properly set up, fill out a blue discrepancy form. Include as much information as possible about the problem, and leave the completed form in the Engineering Department box. The more information you include, the faster we can locate the cause of the problem.

CONSOLE WORKSHEET

This diagram is intended to help you learn the console layout by finding and labeling each pot's function. Take note of the location of each piece of equipment and discuss its operation with others. Try the equipment — cue some records, bulk and record some tapes, load some CDs, etc.



CONFERENCE MIC #1
CONFERENCE MIC #2
ON-AIR MIC

LEFT TURNTABLE
RIGHT TURNTABLE
CART DECK #1
CART DECK #2
CART DECK #3

TAPE #1
TAPE #2
CD PLAYER
CASSETTE PLAYER

RAMKO MIXER
ABC NEWS

THE NEWS/SPORTS ANNOUNCE BOOTH

The tiny one/two person studio is used for news and sportscasts. Air checks can be taken while announcing from the booth, by recording onto either the cassette or the reel-to-reel machine. The booth patchbay has outputs for ABC News, the National Weather Service and a phone link for information gathering. The booth is also a good place to pre-read material before going on air.

Before doing any recording, check console and tape input levels, using the 1000-cycle tone. Interviews taken from the phone are usually recorded first on reel-to-reel, then transferred to cart for ease of selecting desired segments. The booth triple deck cart machine records in the bottom slot.

CONFERENCE STUDIO

The grey metal box on the wall controls the mics and speakers in the conference room. A toggle switch selects speaker audio from the main or production studios. Moving this switch to the center position turns the speakers off completely. This should be done to prevent feedback whenever live mics are used. The box also has four mic input connectors, (cannon jacks). These connect to mic pots 1 and 2 in each studio.

There is also a large floor stand boom holding 4 mics over the conference table. The mics are wired to a submixer, (Ramko), in the production studio equipment rack. The submixer normally feeds production console pot #8. However, it can be patched into the main studio using a tie line.

Color coded windscreens match each mic to its submixer pot. Please do not remove or change the boom mics or windscreens.

LEGAL OPERATIONS

PROGRAM AND OPERATING LOGS

Each operator must have a valid FCC license posted. All operators are to sign-on immediately upon taking the shift and enter the same time as the preceding operator. Every operator must take one set of readings during his or her shift. If the preceding operator neglected to sign-off, leave space for him or her to fill it in later. The traffic department will review logs and require all operators to correct any errors before the logs are placed in the permanent file.

Anyone on the air through midnight will be working with two sets of logs. Since the date changes at midnight, the operator must sign-off the existing log and sign-on the new log (with both times entered as midnight). He or she must also fill in all log heading information, and perform and log an EBS system check.

(NOTE: A system check, not an over-the-air EBS test.)

Transmitter readings must also be taken prior to shutting down the transmitter and at the time of start-up the next day. Program log items must be checked off as each is played. Be sure you run and log the legal ID (WGLS-FM, Glassboro) every hour, as close to the top of the hour as possible.

WGLS TRANSMITTER AND METERS

All stations operate at an assigned frequency and power. Operators are required to know how to turn the transmitter on and off and how and when to take all meter readings.

MOSELY REMOTE CONTROL UNIT

The Mosely Remote Control links the studios to our FM transmitter. The remote starts up the station, shuts down the station, and takes readings and adjusts power to keep within the FCC guidelines.

Fifteen minutes should be allowed for the transmitter to warm up before signing on. Take readings immediately when you first turn it on and enter the time as such. Be careful not to run program material through the console during the warm up period as it may be heard over the air.

(NOTE: do not change the adjustment of the "zero set" and "calibrate" knobs on the front of the Mosely.)

TRANSMITTER START UP

1. To turn on the transmitter, push in the channel #7 button and push "raise" for one second. The transmitter is now on the air.
2. Record a set of meter readings. (See meter readings below)
3. Sign on both the operating and the program logs. Perform the EBS receiver check and log it. After allowing the transmitter to warm up for approximately 15 minutes, play the sign on cart and begin your broadcast.

TRANSMITTER METER READINGS

Vcc (collector voltage)

To read transmitter voltage, push button #7 and look at the 0 -10 scale. The needle pointer should rest between 4 and 5, (40 and 50 volts). Each small division equals 2 volts. Similarly, half of each division is 1 volt, and a quarter of each division is .5 volt. (For example, 48 volts would be indicated when the meter pointer is precisely one division below the 5. A half below the division is 49 volts and one quarter below the division is 49.5 volts.)

Icc (collector current)

To read transmitter current, push button #8 and look at the 0 -2.5 scale. The needle should rest near the 1. (Think of 1 as 10 amps and 1.5 as 15 amps.) Each small division is 1/2 amp. A reading of one division above the 1 is 10.5 amps. Two divisions above the 1 is 11.0 amps. A division and a half above 1 is 10.75 amps. If you need help with meter reading and interpolation, ask one of the other qualified staff members or the Chief Engineer. You must learn to perform this important skill correctly.

(NOTE: Channel 10 is the Marti receiver signal strength reading.)

INDIRECT POWER CHART

Once you've determined the Vcc and the Icc values, you must use the indirect power chart in the studio to determine the output power. Then enter all three figures on your operating log.

(NOTE: Each licensed operator is responsible for making sure the transmitter stays within tolerance. This includes output power and modulation percentage.)

All broadcast facilities must operate as close to their assigned power as possible, going no lower than 90% and no higher than 105%. Our licensed power is 250 watts, so our lower limit is 225 watts and our upper limit is 262.5 watts.

Power levels that are out of tolerance have been left off the chart. Most FCC field inspectors expect you to know the formula for figuring indirect power:

$$P(\text{ind}) = E_p \times I_p \times f$$

This says that transmitter power output equals plate voltage, times plate current, times efficiency factor. Our transmitter runs at an efficiency of 48.775%. A different station will have other values to put into the formula.

POWER CORRECTION

If your power readings are out of tolerance, you must make a power correction. To do so, press in the channel #8 button, then briefly tap "raise" (to bring power up to tolerance), or "lower" (to bring power down to tolerance). When you obtain new readings that are in tolerance, write them on the log with a note that you made a power correction.

STATION SHUT-DOWN

1. End programming with the sign-off cart. Take all meter readings, then select the channel #7 button. Push "lower" for one second, making sure that the reading goes to zero.
2. Make sure the teletype printer is turned off. Turn all console pots to zero and program switches to neutral. Close and lock front and back doors. Check the knobs from the outside to make sure they are locked. If the doors will not lock, contact one of the station managers or campus security. Make sure all lights are turned off before leaving.

THE PUBLIC FILE

The FCC requires each station to maintain a public file as proof of public service performance. The file may be viewed by anyone, upon request, during normal business hours. The FCC will usually review the public file during an inspection visit to the station. Specific items that must be included are:

1. A quarterly community issues/concerns list. This required list is the responsibility of the General Manager. The list must be placed in the file on the 10th day of each quarter, (Jan. 10, April 10, July 10, Oct. 10). A narrative is provided that describes five to ten public service programs that the station ran during the preceding period.
2. Operating logs (preceding 2 years).
3. All current station ownership reports.
4. Letters of complaint or praise from the public, as well as any responses by station management.
5. The FCC pamphlet, *The Public and Broadcasting*.
6. Annual FCC employment and ownership reports.
7. Engineering reports and data as required by the FCC.
8. All expired station licenses, construction permits as well as any renewals.

EBS EMERGENCY BROADCAST SYSTEM

Radio and television stations are required to participate in the EBS, Emergency Broadcast System. The FCC insists that every licensed announcer know how and when to use this system, which is designed to pass important information quickly, in the event of a disaster. Natural/weather emergencies include floods, tornadoes, earthquakes, etc. Man-made emergencies might be war, bomb threats or a hazardous chemical release.

EBS can be activated by national, state or local officials as required. National level activation employs a code word security system to guard against false alerts. A sealed pink envelope containing the code words is kept inside the cover of the orange EBS instruction book. Stations must keep their EBS materials at their main control point. Ours is attached to the left side of the main studio equipment rack.

EBS EQUIPMENT OPERATION

You will receive hands-on instruction in all phases of the EBS system. It is your responsibility to know and understand its use. If you're not sure how to use it, be sure to find out before you start doing an air shift.

We have 4 routine EBS obligations:

1. Check the EBS receiver once a day and log it.
2. Send a test once a week and log it.
3. Receive a test once a week and log it.
4. Retrieve EBS tests when sent over AP wireservice and attach to daily operating log.

And one less frequent but very important responsibility:

5. React promptly, timely and effectively to a **real** EBS activation.

The key station's EBS messages are recorded automatically on the Revox reel-to-reel. For actual emergencies, the tape can be rebroadcast from this machine through the main console, (pot #8, input #3). If necessary, the EBS receiver can be directly patched on the air. If you are unsure of a situation, don't hesitate to call our key station, WKDN for clarification. There number is 854-5300 and their EBS coordinator is Mr. Richard Archut.

EBS ALERTS

NATIONAL

A national alert is activated by the White House. We will receive it via the EBS receiver and AP wire. If you receive a national alert, the first thing to do is **not** panic. Look on the AP screen for a code word. Next, open the pink envelope located inside the EBS folder and check to see that the code word for the date matches the code word on the screen. If they match, you have an actual alert; if not, a false alarm. In either case, contact station management as soon as possible.

If it is an actual alert, the next step is to interrupt programming immediately. Then air the two-tone attention signal and read the announcement on page 2, (paragraph 5), in the EBS checklist. After reading the announcement, check both ABC and the EBS monitor in cue, and put up the appropriate source. Continue to air the news information until you receive an Emergency Action Termination from AP. At that time you should resume normal programming.

(NOTE: When using the AP NewsDesk system, you may see the EBS test showing in the data file on the screen. If so, you must print it out, trim it, and staple it to the daily operating log in the main studio. Include the time and your initials on the operating log next to the other EBS entries.)

LOCAL/STATE

A local or state alert will be received by the EBS monitor. After the alert is received, you have three options: air the alert live, tape it and play it back, or have a newsperson or the operator on duty read the announcement.

In our case, you will probably play back the announcement from the Revox. If so:

1. Rewind the tape and cue it up to the beginning.
2. Wait for the current song, PSA etc. to end.
3. Go on the air and say, "We interrupt this program because of a state/local emergency. Important information will follow."
4. Air the two-tone attention signal from the EBS generator.
5. Play the tape.
6. When the tape is finished, go on the air and say, "This concludes operations under the New Jersey Operational area. All broadcast stations can now resume normal broadcast operations." *(NOTE: the scripts for these announcements are found on page 7 of the EBS checklist.)*
7. Resume normal programming.

**BE SURE TO LOG ALL TESTS AND ALERTS ON THE OPERATING LOG,
AND SAVE THE TAPE REELS FOR OUR FILES.**

LEGAL CHECKLIST

Here is a list of some of the more common FCC danger areas, which on-air personnel can find themselves in if they're not careful. Additional clarification can be found in the FCC Rules and Regulations and in the Federal Register notices.

Payola and Plugola — Accepting cash, travel, meals or other benefits in exchange for playing certain records or plugging certain products or events on the air is illegal. Such activities can expose the person involved, as well as the station, to fines and imprisonment.

Obscene or Indecent Material — The broadcast of obscene or indecent material is prohibited by law. The maximum penalty is a \$25,000 fine, a one year jail sentence, or both. There may also be FCC administrative sanctions, including fines and revocation of the broadcaster's license.

Drug Lyrics — Licensees must exercise responsibility and judgment in the screening of songs that promote drug usage.

Rebroadcast of Telephone Conversations — Before you either record or broadcast any telephone conversation, you must clearly notify the other party and receive that party's permission to tape and/or broadcast the conversation. The only exception is during a live, discussion/call-in program when it can be presumed that the caller is aware that he or she is likely to be on the air.

Contests and Promotions — A station cannot broadcast information that misleads the audience about station conducted contests. The rules must be made clear from the very beginning and the station must follow the rules to the letter.

Lotteries — Information that promotes a lottery has, in the past, been prohibited by the FCC. These regulations are currently being modified and may be different from state to state, so check with management for current policy. A lottery is defined as the award of a prize, where the winner is selected by chance and where some payment or other consideration must be made to the promoter by the contestants.

Station Identification Announcements — The FCC requires each station to make identification announcements, (legal IDs), at the beginning and end of each broadcast day, and hourly, as close to the hour as feasible, at a natural break in the programming. This could be at the end of a piece of music, between plays in a football game, etc. The official ID must contain the station's call letters, followed by the city of license — WGLS-FM, Glassboro.

OBTAINING YOUR FCC LICENSE

As you no doubt already know, all radio and TV broadcast operators must be licensed by the Federal Communications Commission. Non-commercial college stations are no exception.

Your first step is to pick up a copy of form 753, Application for Restricted Radiotelephone Operator's Permit. It is available from the Chief Engineer. Carefully read both sides before signing, and if you have any questions, ask. The FCC will not process incorrectly completed forms, but may keep your filing fees, so be careful.

You have a choice of two types of licenses. One type is free, but may only be used at a non-commercial station. The other costs \$35, but it makes you legal at all radio and TV stations. Both are good for life. So if you plan on going on in the broadcast industry, (and if you have the money), get the \$35 license. On the other hand, if you only plan to be involved in broadcasting while you're in school, by all means, go for the free one. *(NOTE: If you get the free one now and later change your mind, you can always reapply for the \$35 one at that time.)* The educational license application requires you to include a signed statement on station letterhead, which we will provide.

After you decide which license you want, fill out the form. Leave the top and middle sections together, but remove the bottom section of the form and give it to the Chief Engineer to post in the main studio. (This is your temporary license and it's only legal for 60 days. As soon as your validated, permanent license arrives from the FCC, be sure to give a photocopy of it to the Chief Engineer.) Fold the top and middle sections together and mail in a business envelope to:

FCC
PO BOX 358295
PITTSBURGH, PA 15251-5295
(Include a check, payable
to the FCC, for \$35.)

FCC
1270 FAIRFIELD ROAD
GETTYSBURG, PA 17325-7245
(For a non-commercial only
license, and remember include a
signed statement.)

GLOSSARY

actuality - The recorded voice of a newsmaker. Also called a sound bite.

adjacencies - Commercials placed next to certain programming, e.g. news.

affidavit - Sworn statement that commercials were aired in certain time periods.

air monitor - A source on the console (external) that monitors the sound of the station as it is received over-the-air.

audition - A mode of console operation where the sound can be fed into the cue speaker without going over-the-air.

availabilities - Unsold time slots where commercials can be placed.

board - Another name for an audio console.

campaign - Planned radio advertising drive.

capstan - A revolving metal shaft on a tape deck, cassette or cart machine, that turns the pinch roller and determines the speed of the tape's movement.

cartridge - The element of a turntable assembly that converts vibrations of the stylus into electrical energy.

cartridge (cart) machine - A unit that plays and/or records cartridge tapes.

cartridge tape (cart) - A continuous loop of recording tape housed in a plastic case.

cassette - Two small reels of tape enclosed in a plastic case.

channel - The route followed by an audio signal as it travels through a system. Also, an input or output designation of an audio console.

compact disc (CD) - A small disc that is recorded digitally and is played back using a laser-beam readout.

continuity - Script for commercials.

co-op - Money contributed by a manufacturer to a store to help pay for an ad.

cost per thousand (CPM) - Ratio of cost for radio time to reach 1,000 homes or listeners.

coverage area - Geographical area reached by a given station, usually indicated on a coverage map.

cue - To ready a playback machine so that it will play at the first point of sound. Also, a channel on a console that allows you to audition a sound source.

cut - A segment of recorded sound on a disc or tape.

diary - Method of surveying radio audience where person fills in the time he listens to radio.

disc - A vinyl record or compact disc.

donut - Type of spot where live copy runs in between a musical open and close.

dubbing - Recording sound from one source to another.

editing block - A plastic or metal block used to align tape properly for cutting and splicing.

EBS (Emergency Broadcast System) - A network used for broadcasting emergency information to the public.

erase head - The part of the head system that removes recorded signals from a tape.

ET - A recorded program or message on a vinyl disc.

fade - To bring a sound source down on an audio console at a given rate of speed.

fixed position - Spot delivered at a guaranteed, specific time.

flight - Period an advertiser runs his spots.

format - A radio station's programming strategy to attract a particular audience based on gender and age (demographics).

Hertz (Hz) - A unit of frequency measurement, identical to cycles-per-second.

levels - The volumes of signals, usually as read by a VU meter.

make good - When a spot is not run due to error or technical troubles, the station runs it at a later date.

modulation - The electrical imprint of a sound signal on a radio wave.

monitor - Any speaker in a studio used to listen to an audio source.

package plan - Some combination of spots, devised by a station and offered to advertisers at a special price. These are usually weekly or monthly buys.

patching - A method of changing the routing of a signal through an audio system.

playback head - The part of the head system in a tape recorder or deck that reads the patterns created on the tape by the record head.

public affairs programs - Programming that serves the public interest.

rates - Station's charges for commercial time.

remote broadcast - Production done on location, rather than in the studio.

run of station (ROS) - Station schedules commercials at the station's best times available. Also referred to as run of schedule.

saturation - Using a heavy schedule of spots to get message across to as many listeners as possible.

segue (seg'-way) - The transition between two audio sources played consecutively without interruption.

splicing - The process of joining together two pieces of recording tape.

stylus - The portion of a turntable that makes contact with the grooves in a record.

tag - Live announcement at the end of a recorded spot.

takeup reel - The reel on a tape recorder that pulls and collects tape during play.

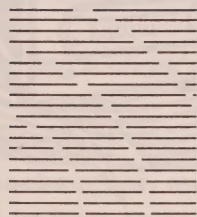
Total Audience Plan - Spot package consisting of a combination of spots in each time classification that will hit all station's listeners in a specified time span.

turntable - A system consisting of a platter, drive mechanism, a tonearm, a speed control, and an on-off switch, which is used to play conventional records.

voicer - A story or report filed by a newsperson.

wire service - A news network that supplies news copy and audio reports to broadcast stations, usually for a fee.

SECTION 3b



N A C B

The KTSB DJ Handbook



revised
Summer 1992

Thank You

Thank you for volunteering to DJ at KTSB. This handbook's purpose is to acquaint you with the rules and procedures you must follow both in and out of the control room. Please read it thoroughly. It is yours to keep, so you will be expected to be familiar with all its contents and know all of the do's and don'ts.

Also, find out the who's who of station management. The directors are here for you and will be glad to answer any questions and receive any comments you may have along the way. Word.

In the Control Room

I. FCC and other Legal Requirements

Breaking one of these rules will get you in trouble with KTSB and could lead to legal problems for you and the station brought about by an irate FCC or KTSB business partner. The rules are explained followed by the penalty incurred for violating them. These rules do not exist just for the purpose of annoying you; rather, it is because as a station required to operate under FCC regulations, we cannot afford to pay the huge fines the FCC levies at stations which violate its policies. One simple slip-up by any on-air person and we could lose a third of our entirely yearly budget.

A. Programming: Rules governing a show's content

1. Our Obscenity/Indecency Policy:

Shit, piss, fuck, cunt, cocksucker, motherfucker, tit. The FCC explicitly says that the only source for these seven words can be pre-recorded material. **Therefore, you may never use any of them at any time during your airbreak.** You should also be aware of Section 1464 of the U.S. Criminal Code: "Whoever utters any obscene, indecent or profane language by means of radio communications shall be fined not more than \$10,000 or imprisoned for not more than two years or both." **Penalty: One warning, suspension, dismissal.**

Indecency. A song or any other prerecorded material is considered indecent if it contains any one of the above seven words. An indecent song may only be played between 11 P.M. and 6 A.M. ("Safe Harbor Time"). A disclaimer cart warning of indecent programming must be played each half hour during this time. If you accidentally play something with indecency on it, you may let it go after the first occurrence, but fade it out after the second. Please be sure to mark it on the review and/or the record as being indecent if it is not already marked, and note it on the Discrepancy Log posted on the engineering closet door--this will get you off the hook. If you do not mark an accidental indecency on the Discrepancy Log, you can be held responsible for it. **Penalty: Two warnings, suspension, dismissal.**

Obscenity. A song is obscene, according to the FCC, if it is "patently offensive and offers no political, cultural, artistic or social value." Obscene songs may not be played at all. However, almost none of our material is obscene. KTSB management reserves the right to declare material obscene. **Penalty: One warning, suspension, dismissal.**

2. Underwriting: Underwriting carts must be played at the time scheduled. KTSB has a binding legal contract with the sponsor to run a cart at certain times. DJs must write the times they actually run the cart on the programming log. Underwriting carts should not be run outside of their designated time. While any interruption of our programming is bothersome, at least we don't have to play dozens of commercials per hour. Play the carts within three minutes of the appropriate :10, :30, and :45 minute marks **Penalty: Two warnings, suspension, dismissal.**

3. Copyright Infringement: DJs who read portions of plays, poems, or novels on the air are considered to be putting on a performance. As with any performance of copyrighted material, permission must first be obtained to put on the performance, else the DJ is guilty of copyright infringement. Copyright infringement also occurs when a DJ rebroadcasts another station's signal (by playing a tape of it) or broadcasts a syndicated radio show without permission or at a time other than the agreed one. Other offenses include rebroadcasting sound recorded from copyrighted television shows or movies. Bootleg recordings of bands also may not be played without written permission of the band. Copyrighted records, tapes, and CDs may be played because permission to play them is given when the band gives us the record. You may assume it's OK to play any material KTSB places in its library. **Penalty: Two warnings, suspension, dismissal.**

B. On the mic: Rules governing a DJ's airbreaks

1. Legal ID: The FCC requires that an FM station identify itself within five minutes of the top of each hour with its call letters and city of origin. For us, a legal ID is "KTSB, Austin." You can embellish this ID at your discretion (e.g. "This is *KTSB*, *Austin's* alternative, 91.7 Cable FM). But the phrase "KTSB, Austin" must appear intact in the ID somewhere. Do not, even as a joke, identify the station with fake or someone else's call letters. Besides being "false communication" it is a particular FCC no-no.

Penalty: Two warnings, suspension, dismissal.

2. Call to Action: The FCC forbids a noncommercial station such as ourselves from issuing 'calls to action.' A DJ issues a call to action when he/she asks, urges, or suggests that the listener should perform some task which may result in a for-profit organization making money. *This rule does not apply to non-profit organizations, like KTSB itself or, let's say, the Save Our Springs Coalition.* Calls to action include:

1. Urging the listener to buy a record
2. Urging the listener to go to a concert or other performance.
3. Mentioning the price of a record or concert ticket.
4. Urging the listener to patronize a specific club or record store.

You are free to rave about how great an album or band is; that's only a "review." However, you cannot rave about a business establishment, i.e. "Waterloo is a great record store." That counts as a commercial.

Please note the phrases must refer to a *specific* band, club, record, etc. Non-profit organizations like KTSB are the only entities you can specifically urge people to spend money on. You can, and are encouraged, to tell people to attend a benefit for KTSB or purchase KTSB items (bumper stickers, T-shirts). In short, if it directly makes KTSB or another non-profit organization money, it's okay. Otherwise, it's a call to action. Examples of what is and isn't a call to action:

- "Here's the new single from MC Roach Penis. Check it out" *Fade up new MC Roach Penis single on turntable one.* - This is OK. You're just pre-announcing.
- *In your airbreak:* "The new Doomicial demo is available at Waterloo Records and Sound Exchange" - not a call to action (pure information).
- *In your airbreak:* "The new Doomicial demo is available at Waterloo Records and Sound Exchange, the best record stores in Austin." - a call to action (using superlatives for a business establishment)

- *In your airbreak* "The new Doomical demo is available at Waterloo Records for 4 dollars" - a call to action (mentioning price)
- *In your airbreak* "Go check out KISS at the KTSB/S.O.S. benefit. Cover's only \$5!" - OK only because it's two non-commercial organizations.
- *In your airbreak* "Toto is the greatest band in the world" - not a call to action.
- "Toto is fantastic live and they're coming here to Austin at Liberty Lunch" - still not a call to action.
- "I will definitely be at the Toto concert. . ." - still not a call to action.
- ". . .and I want you to be there too." - now it's a call to action.

Penalty: Two warnings, suspension, dismissal.

3. Defamation of character--Slander: Slander is "communication which exposes a person to hatred, ridicule, or contempt, lowers him in the esteem of his fellows, causes him to be shunned, or injures him in his business or calling." The rule of thumb for this one is that whatever you say about someone had better be true and absolutely provable. As well, the person you're mentioning *must* be a public figure who is fair game for such commentary. Examples: "George Bush is a transvestite." - fair game, since the president is a public figure, but you better have pictures to prove the statement. "My friend's roommate, Jack Onan, masturbates six times a day while looking at pictures of donkeys." Jack can sue you and KTSB out the wazoo--he'll have been slandered (assuming Jack is not this way) plus he's not a public figure. Also see invasion of privacy below. **Penalty: Two warnings, suspension, dismissal.**

4. Invasion of Privacy: The KTSB studios are capable of putting phone callers on the air. But doing so without getting the permission of the caller is an invasion of privacy. Giving out unlisted phone numbers, full names, or other personal, private information about a person without their permission is also an invasion of their privacy. Invasion of privacy also occurs when you tell a story about someone (to avoid slander) and that person is not a public figure. **Penalty: Two warnings, suspension, dismissal.**

5. False Information: It is illegal for you to transmit "false or deceptive communications by radio." Example: "Hi, you're listening to KTSB and I just wanted you all to know that the Chinese have invaded the U.S. I'm serious, dudes." This is another rule the FCC is really anal about. **Penalty: One warning, suspension, dismissal.**

6. Editorializing: 'Editorializing' means going out of your way to express your opinion about a matter other than the music you're playing, such as telling the audience all about your beliefs on abortion. Editorializing is OK, but keep these things in mind: 1) FCC rules prohibits non-commercial stations from endorsing political candidates; 2) You must ensure that it is clear to the audience that what you are saying is *your* opinion, *not* that of KTSB as a whole or TSP or UT, by playing the 'editorial disclaimer' cart at the end of any spiel you may go on; and 3) Try not to bore the audience with overly long political soliloquies. While we want you to express yourself, keep in mind that the listeners might not be as interested in your opinions as you are. Think of the editorial disclaimer cart as your DJ Opinion Condom. It protects KTSB and UT from any legal problems from the FCC or other folks. Editorializing without playing editorial disclaimer cart: **Penalty: Two warnings, suspension, dismissal.**

C. Off Air: Other things DJs must do in the control room

1. Programming Logs: DJs must correctly fill out the programming log, a written record of our on-air signal. **The first important thing to do on these logs is to sign in and out for your shift.** All 24 hours of our broadcast day should be signed for, or the FCC gets very upset when they ask to look at our logs (which they can do at any time). While you are signed on, you are responsible for all the equipment and recorded material in the control room and any damage resulting from theft, vandalism, food, drink, and smoke. Feel free to order **anyone** to leave if you think they may cause any damage or are just annoying you to the point where you cannot concentrate. The only people you can't order out are directors performing necessary station business, like the Technical Director and his/her staff performing repairs or diagnostics on the equipment. If directors or the Broadcast Advisor are just hanging out and being a nuisance to you, they too can be ordered out. Be diplomatic.

The programming logs also list various things you need to announce (Legal ID, Personal ID, promos, etc.). **DJs must record the actual time these items are announced in the space provided.** The legal ID is an FCC requirement. The others are KTSB programming items and are discussed later.

Falsification of the logs (i.e. knowingly recording the playing of a cart when it was not actually played), is an extreme no-no. If you can't fulfill an obligation on the log (because a cart or promo card is missing) *do not note that on the programming log.*

Rather, note the problem on the posted Discrepancy Log. Failure to properly fill out logs : **Penalty: Two warnings, suspension, dismissal.**

2. Watching the VU Meters: The VU meters are the left and right channel needle-monitors on the control board which show the overall loudness of the signal our listeners are hearing. Try to keep your levels at about 80% on the readout; otherwise, the signal actually sounds distorted to the listeners. (The sound you hear in the control room is not the actual signal going out over the air.) The FCC can fine a station for exceeding 100% of licensed output power more than six times in one minute(100% on our meters). So watch your levels carefully. **Penalty: Two warnings, suspension, dismissal.**

3. Licensing of DJs: In a broadcasting radio station, all DJs must have an FCC 3rd class radio operators permit. We consider a DJ knowledgeable enough to hold a 3rd class radio permit when they pass a multiple choice test we administer. The test is currently administered by the Broadcast Advisor. When you have passed this test, we consider you licensed and passably knowledgeable. While we are on cable, you don't have to get the actual permit. **If a DJ has not passed this test within two weeks of being hired, s/he will be suspended until they have passed it.**

II. KTSB RULES

The following rules are in-house only. You will not be subject to hassles outside of KTSB for violating most of them like you could for the above rules, but they are still important and have direct bearing on the current and future fate of your show.

A. Programming

1. New bin and local cuts: Each hour, DJs must play five songs from the new bin, sections of newly released records/tapes/CDs separate from the rest of the library. The DJ picks which five from the front (right-hand side) two-thirds of each new bin and places the material in the back (left-hand-side) of the respective new bin after s/he plays them.

To ensure KTSB can give much-needed exposure to local artists, we also require

DJs to play two Texas artists each hour. A Texas artist is one born in Texas or who has established their musical base in Texas. A new bin artist who is also a Texas artist can count for both requirements.

Incidentally, there is a color-code system in the library. It is posted in the control room and allows you to determine musical genres as well as Texas artists. Specialty shows are exempt from new bin and local requirements. **Penalty: Not fulfilling new bin/Texas artist requirements is grounds for not being rehired or getting a worse shift.**

2. Repetition: DJs are asked not to play any artist played in the previous shift. That's the sort of thing boring Top-40 stations do. DJs should check the playlists which cover the shift prior to their show before they pull records for their own show. This rule applies to both Specialty and playlisted (regular) shows. The exception is if a listener requests an artist played in the previous show. **Penalty: Ignoring our repetition rules is grounds for not being rehired or getting a worse shift.**

3. Genre Diversity: Part of the appeal of KTSB's free-form programming is the pleasure of being able to hear many sorts of music within the space of a show. And since there are many more types of music than rock, pop, or grunge, we ask DJs to help expose the audience to the wide variety of mostly ignored types of music such as rap, jazz, blues, ethereal, world, country, etc. Please try to play music from at least four different genres per hour. **Penalty: Habitually playing a very limited number of musical genres is grounds for not being rehired or getting a worse shift.**

4. Playing 'non-KTSB' music: Please try to avoid playing music that is heard often on other stations. Most Austin radio is boring and repetitive, and we don't need to contribute to this problem. Of course, what is considered 'alternative' music changes constantly; in 1988 when KTSB went on the air, the Smiths might have still been really cutting-edge. Now, though, you can probably hear Morrissey asking "How soon is now?" on two or three Austin stations. Do yourself and the audience a favor by expanding the scope of music played on your show. Use your discretion. Example: Playing three Beatles cuts in a row is pretty lame, but playing a Beatles cut sandwiched between two Beatles covers by alternative bands is much more interesting. Playing stuff like Bon Jovi, Mariah Carey, or Paula Abdul is grounds for execution. **Penalty: Habitually playing mainstream-type music is grounds**

for not being rehired or getting a worse shift.

5. Ticket/Merchandise Giveaways: Ticket giveaways are considered part of a day's programming. In the control room is a gray Promo Book which has a sheet of paper for each giveaway. Also, each DJ should check the list posted above the control board to see if any other giveaways are available to be done on-air. You may give the items away anyway you want; conduct a trivia contest or just take the first caller, but the contest must be open to all listeners. When you announce the giveaway, be sure to announce all the information provided on the sheet and the phone number to call in (471-KTSB). Write the requested information down for each winner on the appropriate sheet in the Promo Book and give the winner any necessary additional information, such as needing to bring an ID. You may give out the winner's first name, but not his/her full name unless they gave you permission. NEVER announce to your audience that we failed to give away something. This makes us look bad. Simply don't mention the contest or try again by announcing you have another pair of tickets, or whatever, to give away. If you have not succeeded by the end of your shift, don't worry. The DJ after you will have the chance to give stuff away. Giveaways are arranged by the Public Relations Director. No KTSB staff members are eligible to win giveaways, except when there are extras or when winners do not pick up their prizes within two weeks. Such situations will be handled by the Public Relations Department.

6. Public Service Announcements: PSAs are scheduled every other hour in three categories: A, B, and C. 'A' PSAs receive a heavy rotation, usually because of their urgency, and 'C' PSAs receive a light rotation. The PSAs are located in a wooden index box. Take the first PSA from the designated section and read it or follow the instructions. Record which PSA you did (the highlighted section on the card indicates the name) and the time you announced it on the programming log. Then put the just-done PSA at the back of the appropriate section. PSAs are handled by the Community Affairs Director.

7. Promos: Promos, labeled PRO on the programming log, are promotional announcements for KTSB events or programs. You may be asked to play a cart or read a promo card from the promo box or possibly the Promo Book. Unless otherwise indicated, you may play the promos at any time during the scheduled hour on the log. Record the actual time you perform the promotion on the programming log. Promos are scheduled by the Traffic Department.

Failure to attempt giveaways, read promos, or do PSAs: **Penalty: Two**

warnings, suspension, dismissal.

B. On the mic

1. Decrying Station programming and policy: In your air breaks, never speak negatively about a station promotion, program, or policy. If you have a problem with KTSB, bring it up with management instead of boring the audience with obscure complaining that they probably don't understand or care about..

Also never deride anything *you* do. Do not cut off or otherwise disrupt (play at the wrong speed, etc.) a song you don't like, especially requests. In your airbreak, don't speak badly about a song you just played. Someone out there might have liked it and will be thankful for the station's introducing it to them. If you don't like a song, don't play it. If you don't want to play someone's request because you hate the song, that's OK too (as long as you don't always turn down requests you don't like). You can speak badly of a song you don't play. That's considered a critical review. **Penalty: Two warnings, suspension, dismissal.**

2. General airbreak pointers: We ask that during your airbreak you consider the following things:

- 1) Try to mention the station's call letters once or twice each airbreak to make us stick in people's mind.
- 2) Tell the audience who *you* are and when you're on so that if people like you they can keep tuning in and you can build an audience.
- 3) Get on the mic every four or five songs to tell people what they've been hearing. KTSB plays cutting-edge music and it's critical for people to know what it is you are playing. If you can't remember the last few songs you played, then the audience probably can't either--it's time to let them know.
- 4) Try not to be boring or overly self-indulgent during your airbreaks. Having a personality or giving the audience interesting/relevant information is great, but babbling for five minutes about your love life or the test you just took is a guaranteed way to get people to turn off KTSB. How many times have you been listening to the radio and thought, "Wow, I wish the DJ would stop playing music so I can hear him/her blab more about the mundane details of their life?"

Penalty: Consistent failure to observe any of the preceding guidelines is grounds for not being rehired or getting a worse shift.

C. Off Air

1. Arriving: DJs should arrive 20 minutes before their show. If you are going to be unavoidably late, call the DJ before you at least thirty minutes before your show and let him/her know. Being late twice by any amount and not informing the prior DJ is equivalent to missing a shift entirely. **Penalty: One warning, dismissal.** If the station is locked when you arrive, call the list of directors posted on the door. They have keys to unlock the station. It is *not* OK to skip your show just because the station is locked!

2. Leaving: DJs may not leave the control room unattended. If no DJ shows to replace you and no one at the station is qualified or willing to assume control of the board (by signing for it) and you have no time to wait or look for a sub, put a CD in, press "repeat" and play and then **lock the control room.** Leave a note in the DJ Director's box and the Programming Director's box to inform him/her that the next DJ did not show. Do not announce over the air that you are leaving the station unattended. If no one else is in the station, only lock the two outermost doors. This rule applies 24 hours a day. **Penalty: One warning, suspension, dismissal.**

3. Music Logs: DJs should write down every song they play on the provided music logs. Besides the artist, album and song title, DJs should note in the space provided the new bin number of a new bin record, and check the appropriate box for requests, Texas artists, and the genre of the song played. Also mark on the left edge of the music log when you did an airbreak. **Penalty: Two warnings, suspension, dismissal.**

4. Pulling Records/Tapes/CDs: Do not carelessly leave recorded material lying around. When selecting records from the library for your show, simply pull the record out from the stack by a couple of inches. When you pull out a record to play, partially pull out the record behind it as well. The KTSB library is several thousand pieces strong, and it is vital that it stays organized. When you go to put your record back, it is infinitely easier to put back into place if you leave the record behind it as a marker. While the record is being played, keep the jacket and sleeve under the turntable. Mishandling of KTSB library material: **Penalty: Two warnings, suspension, dismissal.**

5. Removing Records: New bin records may be removed from the library only by the Music Director. Records from KTSB's library may never be taken from the station, even just for home taping. People who steal albums are the lowest form of life. Permission to take home and review records not yet in the library may be obtained from the Music Director; as well, you may use the Production Room to tape KTSB music anytime the room isn't in use for KTSB business. **Anyone caught removing recorded material from the station without permission will be dismissed and criminal charges will be filed.**

6. Guests: Except during interviews, DJs may have no more than **two** non-KTSB personnel in the control room with them. The DJ on duty is responsible for anything their guests do in the control room. This includes theft.

7. Phone Use: Always answer by giving the station's call letters. Be polite and helpful, but never feel obligated to cut your air breaks short to answer the phone; the caller will understand. You should also politely ask to put the caller on hold when you need to cue a record or go on the air. Our air signal is always a DJ's number one concern, and you will not be held responsible for impatient callers. DJs should always answer the request line, but DJs only have to answer the business lines (471-5106) when there is no one else in the station, or the other people there are in a recording session. Do not give out home phone numbers to people you do not know. When DJs abuse the phones/are abusive on the phones: **Penalty: Two warnings, suspension, dismissal.**

8. No Eating, Drinking, or Smoking is allowed in the control room. One slip-up with a drink or an ash could put us off the air. Most of our equipment is rickety enough--don't jeopardize KTSB. We also remind you that the use of alcohol in University buildings is prohibited by the UT System Board of Regents. **One warning, suspension, dismissal.**

9. Engineering Logs: Any *technical* problems such as equipment failure or malfunction should be reported to the Technical Director by phone immediately if the problem is severe, or on an engineering report, found on the door to the engineering closet, if the problem is minor.

III. KTSB Guidelines

No one will ever lose their shifts for not following a KTSB *Guideline* (as opposed to *Rule*), but they may get a worse shift or not be asked back in subsequent semesters. Some of these guidelines have been touched upon already; we elaborate on them for emphasis.

A. Programming

1. Free-Form Radio: KTSB is a *free format* radio station because DJs (not computers or a single person like at other stations) pick the music on their shows. The Programming Department exerts some control by requiring DJs to play 5 new bin artists each hour and 2 Texas artists, but you still get to pick exactly which ones and which songs to play. Being free-format, our primary goal is to entertain and challenge the listening audience with alternative music chosen by the DJs. KTSB hopes that all its DJs strive to reach the above ideal. We smile on DJs who can both build **and** challenge an audience. DJs who clearly demonstrate a selfish tendency to program only for themselves and their friends will probably not be asked to return.

2. Mix it up: KTSB was founded partly by students sick of Austin radio's continued ignorance of the wide spectrum of human achievement in music. You have already discovered music ignored by commercial radio; that is probably what got you here. The Program Director urges you to continue to expand you and your audience's musical horizons. Our Specialty Shows are the ones which concentrate on just one genre of music. **Please, mix it up.**

3. Listener Requests: DJs are never obligated to play requests. But playing your audience's requests is a good way to keep them listening. If you can't find a request, let the listener know you won't be able to play it. Never promise that you will play a request unless you KNOW we have it. Never tell a caller you absolutely won't play a request, and do not make fun of a request when it is made, or before, during, or after you play it. Play it straight or not at all. *Note requests on the Music Log, so that the Music Department might gauge our listener's tastes.* Pass on unplayed requests to the next DJ.

B. On Air:

1. Collective Voice: Avoid using the word "I", unless you're telling a personal anecdote. "We heard. . ." is much better than "I played . . .". Use "We're going to hear..." instead of "I'm going to play.." These little semantic tricks make the listener feel like a part of the show.

2. Mention Call Letters and 'slogan': Besides the legal ID time, try to say our call letters and slogan in every break. The slogan is "Student Radio for Austin," or "Alternative Student Radio for Austin." Repetition is the best way to ensure the listener remembers our call letters. If they remember the call letters, they'll remember the station and can tell their friends about us.

3. Personal ID: At least once an hour, and within twenty minutes of the start of your show, tell your audience who you are and note the time done on the log. This helps the listener feel more closely connected with the broadcast. You may use your name or a pseudonym.

4. Back-Announcing: KTSB plays a vast array of musical artists. Unlike most radio stations, though, most of our listeners will not be familiar with our music. Therefore, it is extremely important that you announce the music that you are playing, both as a favor to the artist and the listener. This can involve more than just the minimum song title, artist, and album. There is a great deal of information that you can relay about each album. Therefore, if you want to include a lot of information about the music you are playing, you will have to announce more often. **Try to break every 4-5 songs.**

5. Personality: If you are making up a radio name, you can make up a personality to go with it. Or just be yourself. Regardless, be as engaging as possible. If you want to be the snide, ultra-hip DJ who disdains and insults his/her audience, please save that act for another radio station (or possibly a specialty show). Feel free to talk about interesting topics that relate to your program. Avoid being stupid and boring.

6. Mentioning Other Stations: You should not even *mention* the call letters or frequency of other stations. Don't even imply that other radio stations exist. If you remind listeners of other stations, they might just tune over to them.

7. Talking too long: Stations who deliver on promises of "less talk, more rock" usually maintain a large audience. We assume this will be true for KTSB. So, always try to keep your airbreaks short.

8. Radio Jargon: Avoid using radio jargon on the air such as "p-s-a", "promo", "cue", "cart", "pot", "log", etc. It puts listeners off because they don't know what you're talking about.

9. Clicks, Pops, and Squeaks: Our microphones pick up paper shuffling, chairs squeaking, buttons clicking on the tape machine, and other noise in the control room. Seek to minimize these, because they distract the listener from the music and what you're saying, and can make you sound like a fumbling idiot.

10. Background conversation: Make sure everyone is aware when you turn on the mic. If one of the Pacifica words is said by a person in the background while you're on the air or a call to action is issued, etc., you will be held responsible.

11. Off-Mic conversation: When you are doing your airbreak, do not carry on conversations with people who are not on a mic. The audience probably can't hear the other party. If you can get them on a mic, identify the speaker to the audience and, as with any airbreak, be sure you all have something interesting or entertaining to say.

12. Begging for Requests: Don't beg, cajole, threaten, or grovel for requests. This is incredibly annoying. Just announce the request line (471-KTSB) and that it is open.

C. Off Air

1. Plan Ahead: A well-planned or even roughly sketched shift usually sounds better than one made up as you go. You may also want to write down a rough outline of the things you want to say in an airbreak, in the order you want to say them.

2. Clean Up: Keep the control room clean at all times. Clean up after your shift. Make sure the DJ before you cleans up his/her mess, or you will be responsible for it.

IV. Other DJ-Related Events

A. Interviews

Every now and then, KTSB will give over-the-air interviews. These are sometimes scheduled on very short notice. If someone calls and asks for an interview, they have also probably just arrived in town. So when they call, make sure that they have good directions to the station. Then try to confirm a time when their interview will begin. This gives you both time to prepare and to get the listeners ready for the interview.

The first thing you should do is call either the Music Director, the Program Director (or both) to come in and help you with the interview. It can be a bit of extra work, so you may want to ensure that someone can come in to help you with the show. If the interview is pre-arranged, someone will come in to assist you or do it for you.

If you are stuck with an unexpected interview, here is a suggested way to go about it: Play a few cuts of the artist on your show before they come in, and continue to promote the interview with every airbreak. When the band arrives, don't worry about them too much. They have done this many more times than you have. Try to ask them preliminary information. This includes where they are from, what their names are and what they play, etc. Try to complete your programming obligations (underwriting, PSAs, etc.) before the interview starts. Start out by announcing who they are, where they are from, and why they're in town. Remember that the listener will probably not be able to keep track of the sudden plethora of different voices so continue to address the members by name.

Try to keep the questions open-ended. You have the rest of the semester for people to listen to you and find out what you know. You want the band to talk as much as possible. Avoid interview clichés like: "Why do you play the (whatever)...", "When did you start to play the (whatever)...", or the old stand-by, "Who are your influences?" Instead try: "If you could tour with anyone, who would you tour with?" or "What do you do when you aren't playing in the band?". Once or twice, or when you hit a lull, take a break from talking and play a few more cuts of the band's material.

B. Engineering the News

If you have a show which has news running in it, you are still responsible for the operation of the control room during that time. Running the news is just like any other programming obligation. First, it is very important that the news is started at the top of

the hour. This can be facilitated by ending your set with an instrumental song and fading out at the top of the hour. There are five hand signals the anchors will be looking for. Hold up two fingers when there is two minutes left, then one for one minute. Show them a hooked index finger to indicate 30 seconds. A flat palm tells them to stop talking and standby. Cue them to begin the cast by pointing at them. (If you will have news in your show and do not know how to run it through the board, please ask the DJ Director to show you.) At the top of the hour, start the cart with the news theme on it. Just as the voiced intro finishes saying "...and now, the news.", start to fade down the cart and cue the anchor. At this point, the News anchor will begin their cast. Watch the VU meter throughout the cast because the levels can vary widely from anchor to anchor and when they play a cart.

To finish the News, listen for the line "...for _____, _____, and KTSB News, I'm _____." Good morning/evening." Start the cart machine button after the first name and slowly turn up the volume. Let the news theme continue for a few seconds, fade it out, and continue with your show.

OUT OF THE CONTROL ROOM

I. Other DJ-Related Goodies

A. Finding a Substitute

DJs may obtain a substitute for their show as needed. DJs are responsible for finding their own sub. NOT the DJ Director or Program Director. A list of subs is posted on the programming door. DJs should, if they have time, find a sub for a no-show DJ. Specialty show DJs must be sure the sub can follow the theme.

Subs must be licensed personnel who: are currently DJs, are assistants with enough experience to do their own show, or are former DJs at KTSB but still students. A DJ may call any other current KTSB DJ they know or may consult the list of subs compiled by the DJ Director. DJs must write on the sub log (on the programming door) their name, the name of the sub, the sub's phone number, and the date and time of the shift. If you agree to sub you assume all the responsibilities of that shift for the date of the substitution, including finding a sub if you need to back out.

B. Finding an Assistant

You can take on an assistant for any length of time, and can give your assistant as many or as little responsibilities as you want. However, they can not do a show unattended until they have passed our FCC test. Assistants must be on an approved assistant list which the DJ Director compiles from volunteers who have distinguished themselves and expressed a desire to be a DJ or those new recruits who are deemed capable of such an honor (ha!).

C. Holiday and Intersession schedule

During a holiday, any DJs who will be in town may sign up for any shifts they want to do on a sheet posted by the DJ Director. The regular DJ does not have to worry about finding a sub. Be sure to know if any of your shifts fall on a holiday.

II. Other Station Duties

A. Additional Volunteer Hours

We need volunteers to keep us on the air. We also need volunteers to do practically everything else at the station. The Business Department always needs help posting fliers, working security, the door, etc. at benefits, and sitting at our information table on the West Mall. The Music Department needs help reviewing records. News, Engineering, Production, Business, or any department can almost always find something for you to do. When the Programming Department has to choose between DJ applicants, volunteer hours will be one of the first things considered if two DJs have the same musical and technical abilities.

B. Meetings

KTSB holds biweekly staff meetings which all DJs are required to attend. Notify the DJ Director if a job, class, or other activity makes you unable to attend meetings. DJs are responsible for finding the time and place of the meetings. Times and places will be posted at the station at least 72 hours in advance. If you're absent from a meeting without notifying the DJ Director...**Penalty: two warnings, suspension, dismissal.**

III. Sources of Station Information

A. Boxes

Each DJ has a mailbox. Check your box weekly and remove material from it so people know you are getting your messages. DJs may also have messages posted on the phone message rack in the office. Check this whenever you are at the station.

KTSB management has boxes at the front of the office. You may leave messages for them there or on the message rack in the office.

B. Doors and Windows

There are many things happening at KTSB throughout the week, much more than could wait for one of the staff meetings. So various departments post information (and requests for volunteers) on various parts of the station. DJs should check these locations before their shifts and whenever they're at the station.

The "Programming Door" is the door separating the hallway from the "guts" of the station. On this door you'll find the schedule, the substitute and assistant DJ list, and the substitute log. The door to the control room is for the Music Department. Lists of records that are missing and that DJs would like added are kept here. KTSB's Topless 39 is also posted on the this door. Important announcements which concern the whole station are posted on the door to the office. Check here frequently for notices of meetings, urgent needs for volunteers, and important KTSB business (and parties). Above the DJ boxes is a bulletin board for Business and Promotions information. News and Sports bulletin boards are located in the office. Production Department info is posted on the door to the production room.

Finally, the windows between the control room and the production room or news room will also be areas reserved for the posting of station business. Information concerning activities that we announce over the air will be posted here, such as benefit concerts, local shows and road shows.

Due to the volume of information that must be read before each broadcast, we request that the members of the station please reserve these areas for station business only. Before every broadcast, it is your responsibility to check each of these areas thoroughly.

WELCOME TO KTSB.

YOU HAVE ARRIVED.

PUTTING IT ALL TOGETHER

Here on one page for easy reference is how a typical DJ should go through a shift at the station.

1. Arrive 20 minutes early. Park in a 'B' spot behind the station if you have a car and a permit.
2. Inform the on-air DJ that you are here.
3. Check your DJ box and the phone message board for messages.
4. Check all applicable doors, windows, and bulletin boards around the station for new information.
5. Check the program log to see what underwriting, etc. you have.
6. Check the promo list in the control room to see if there is anything to give away.
7. Check the music logs for the shift prior to your show and note if any artists you would have wanted to play were already played.
8. Choose some New Bin cuts.
9. Choose some library records.

** (By now, it should be time to go on the air.) **

10. Sign in on the program log and make sure the prior DJ signs out.
11. Be sure a tape is in the recorder in the office if you want to tape your show.
12. When selecting your music you must be simultaneously aware of:
 1. Fulfilling your New Bin requirements.
 2. Fulfilling your Texas artist requirements.
 3. Not picking indecent songs (if you're not in safe harbor 11PM-6AM)
 4. Not repeating an artist from previous show.
 5. Not playing copyrighted material without permission
 6. Not alienating your audience.
13. When you go on the air you must be sure you don't:
 1. Issue a call to action.
 2. Say an indecency.
 3. Slander someone
 4. Issue false or deceptive communications
 5. Deride a station activity.
 6. Invade someone's privacy
 7. Bore or otherwise alienate your audience by:
 1. Giving information that isn't interesting.
 2. Talking too long.
 3. Using obscure radio jargon.
 4. Audible paper shuffling and button punching.
 5. Speaking in first person singular too often.
 6. Not clearly backannouncing.
 7. Begging for requests

8. Acknowledging or apologizing for mistakes

9. Talking off-mic.

10. Being too self-indulgent ('DJ masturbation')

14. Then throughout your show you must be sure you:

1. Try to give away things (if necessary)

2. Legally identify the station ("KTSB, Austin").

3. Identify yourself.

4. Make necessary promotional announcements.

5. Run the necessary underwriting carts.

6. Make at least one public service announcement.

7. Write down all your music selections, noting new bins, Texas artists, and requests.

8. Answer the request line (and the business line if no one else is around).

9. Fill out times on the programming log.

10. Note technical problems on the engineering report sheets.

11. Note traffic errors on the discrepancy sheet.

(e.g. a cart you should run isn't around).

12. File records back in the library correctly.

13. Place material back in the new bin correctly.

14. Always have some music cued and ready to go.

15. As your show is ending, you may have to start looking for a sub if the next DJ is going to be absent and you can't stick around. (Your show is over when you finish your last airbreak or your last music selection ends, whichever is last.)

16. Sign out. on the program log.

17. Put your music log in the music log box.

18. Remove any trash you generated.

19. Get out of the next DJ's way.

20. Have a nice day.

Know your station!

Try to fill in the name and phone number of KTSB's many director positions. Then try to figure out what they all do.

Station Manager: _____

Business Manager: _____

Fundraising Director: _____

Public Relations Director: _____

Underwriting Director: _____

Operation Director: _____

Call Letter Editor: _____

Technical Director: _____

Program Director: _____

Community Affairs Director: _____

DJ Director: _____

Music Director: _____

News Director: _____

Sports Director: _____

Production Director: _____

Broadcast Advisor: _____

KTSB Policy Regarding the Broadcast of Indecent and/or Obscene Material

(revised 27 August 1992)

A little history: The FCC's obscenity/indecency policy revolves around a 1978 Supreme Court decision in *FCC vs. Pacifica Foundation*. That decision upheld the regulation of indecent songs under the following definition of "indecent language".

"language or material that depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

However, for the next 9 years, the FCC only enforced a much narrower definition also upheld in that court decision. Indecent material was strictly defined as any song containing one or more of the following words (called the 'Pacifica words'):

shit, piss, fuck, cunt, cocksucker, motherfucker, tit

The FCC regularly rejected indecency complaints because the complainants could not document use of the above words. The 1978 decision also started the concept of "channeling", where it was suggested that questionable material be directed to after hours, when kids weren't listening.

Then on April 16, 1987, the FCC suddenly announced it would enforce the broader definition given above and did so by officially warning three stations that it had deemed in violation of the broad definition.

This action has generated much confusion among radio programmers. On the one hand, this broader definition could conceivably allow the Pacifica words on the air because they meet community standards. On the other, the FCC, which is charged under the Communications Act of 1934 with regulating broadcasters in the "public interest," could use its interpretation of community standards to keep even more material off the air. Consequently, some stations have opened up their programming while others have become even more cautious.

And in July 1990, the FCC took steps to get rid of channeling and ban indecency 24 hours a day, citing evidence that children tune in at all hours. Fortunately for us, several appeals courts rejected this move, as did the Supreme Court in May of 1992.

In Summer 1992, both Houses of Congress passed overwhelmingly a law which specified that indecent material be channeled to the "safe harbor" of midnight to 6am.

However, keep in mind that the FCC defines "obscene" material as material which "is patently offensive and has no political, artistic, cultural, or social value." While this is pretty vague, too, this

definition has stood the test of time.

How does the FCC get what it wants? The FCC has the power to levy fines and revoke licenses for violating its policies. But because the FCC is understaffed, complaints usually come first from members of the listening audience. Even then, action is only taken if the station itself does not give an adequate response. Others can do the FCC's dirty work for them. Conservative organizations have used claims of indecent programming to challenge stations during license renewal and some of them have won.

With all this in mind, here then is KTSB's official obscenity/indecency policy:

Broadcast of indecent material, which KTSB management interprets as material containing a Pacifica word or a derivative, shall be restricted to the hours of *midnight to six a.m.* Indecent or obscene language spoken over the air AT ANY TIME or indecent material broadcast outside of this 'safe harbor' period will subject the on-air person to disciplinary measures. The broadcast of obscene material will, in practically every case, fall under the same regulation as indecent material. However, KTSB management reserves the right to completely ban any song which, by complaint of a listener or other audience member, is deemed 'obscene.' Any such ban may be appealed to the KTSB Board of Directors. If the Broadcast Supervisor decides to exercise his/her right to pull any prerecorded material, s/he **MUST inform the Music Director, Program Director, and Station Manager immediately or the decision will be nullified.**

Summary of Penalties

All suspensions are for **TWO** shows; all dismissals are for the remainder of the semester. All is forgiven at the start of each semester (everyone gets a clean slate). People dismissed during the semester may reapply in subsequent semesters but will have forfeited all seniority.

For the following infractions, penalties are as follows: For each individual infraction, a DJ will receive TWO Warnings, Suspension, Dismissal. However, if a DJ accumulates a total of THREE Warnings, s/he will be Suspended upon the next infraction, and Dismissed upon a subsequent infraction.

Playing indecency	Failure to run underwriting
Not fulfilling programming obligations (i.e. not running carts or doing PSAs)	Copyright infringement
Editorializing without disclaimer cart	Failure to give legal ID
Decrying station programming and policy	Issuing a call to action
Abusing KTSB library material	Slander
Being abusive on the phone	Invasion of privacy
Abusing B-permits	Unexcused missing of staff meetings
Failure to properly fill out logs	VU Meters exceeding 100% (FCC rule!)

These are more serious, and have individual penalties: Supplementing the individual penalties, should a DJ accumulate a total of TWO Warnings from the following list, s/he will be Suspended upon the next infraction and subsequently Dismissed upon any additional infractions.

Stealing records/tapes/CDs	dismissal and filing of criminal charges
Missing more than one shift	dismissal
Leaving control room unattended	one warning, suspension, dismissal
False information	one warning, suspension, dismissal
Cussing on the air	one warning, suspension, dismissal
Playing obscenity	one warning, suspension, dismissal
Eating, drinking, or smoking in control room	one warning, suspension, dismissal
Failure to fulfill agreed-to volunteer obligation	one warning, suspension, dismissal

Suspensions cannot be appealed. Dismissals, however, can. If a DJ feels s/he has been unfairly dismissed, s/he must submit a written appeal to the Program Director. The appeal will be presented to KTSB Board of Directors at their next meeting. If, by a 2/3 vote, the Directors decide that the decision to dismiss a DJ is wrong, then the dismissal will be overturned.

OPERATOR PROFICIENCY TEST INFORMATION

The Federal Communications Commission (FCC) was established by the Federal government to regulate the airwaves, which are considered public property, and to keep stations from interfering with each other's signals. The FCC issues and renews station broadcast licenses and issues licenses to individual board operators to ensure that they operate within legal parameters.

In 1985, the FCC deregulated the last of the individual licenses and transferred the responsibility for training and testing to the individual stations. In order to be legally licensed one needs only to send a \$35 check to the FCC and fill out an official form. However, the FCC holds the individual station responsible for hiring people who are well versed in FCC rules and regulations and are capable of operating a broadcast station legally. (An operator's permit may be revoked by the FCC for knowingly transmitting false or deceptive communications, willfully interfering with other radio communications or signals, for example.) Here at KTSB we have designed a proficiency test to serve this function, and we require all board operators to pass this exam within **two weeks** of being hired.

This information packet will acquaint you with the FCC rules, regulations, and procedures you will need to know to legally operate a radio station.

At any time during the broadcast day, an FCC field inspector can examine the station facilities. Since KTSB is on the air 24 hours a day, seven days a week, an inspection can occur at any time. The station's public file, which is located in the office of the General Manager of TSP, can only be inspected during normal business hours. If an FCC inspector comes to call, allow him/her to examine whatever s/he likes, and answer all questions to the best of your ability, or call someone who can.

The inspector may ask to see your operating log, the station's license, and the individual board operators' licenses. S/he may also ask you to perform an Emergency Broadcast System (EBS) test, take meter readings, and check tower lights.

The operating log contains the following information:

- 1) Transmitter readings, i.e. plate voltage and plate current
- 2) Tower light information
- 3) Sign on/off or indication of continuous operation
- 4) Indication of EBS test(s) aired
- 5) Legal signature of the operator on duty, in blue or black ink

The station's license and individual operators' permits will be located in the control room. The station license includes information on the geographic coordinates of the transmitter, the legal maximum power output of the transmitter, the name and address of the licensee, and the address of the transmitter site.

Tower lights must be checked at least once every 24 hours. Typically, this is done at the same time each day. KTSB will do it at sunset. If a tower light is out, and cannot be restored within 30 minutes, the Federal Aviation Administration (FAA) office must be notified. The FAA representative will ask for your name, the station's call letters, and the geographic coordinates of the transmitter. After notifying the FAA, and noting it on the operating log, notify the Chief Engineer.

Since the transmitter will be located away from the station, KTSB will be using remote control equipment to monitor its output. Readings of the plate voltage and plate current must be taken every three hours, during a time when the carrier is unmodulated (i.e. during periods of silence: between songs, words, etc.). Voltage fluctuations sometimes occur in the primary power supply (i.e. from the electric company). These fluctuations will cause the transmitter output to be too high or low. The third-class operator (you) are authorized to raise or lower power to bring the station into proper parameters. These parameters are determined by computing the power, which is done by using this formula: $P = E_p \times I_p \times F$. FCC rules specify that an FM station's operating power shall not exceed the limit of 105% or be less than 10% of the figure specified on the license. If the remote control equipment fails, operation by remote control must cease. This means that readings must be taken at the transmitter itself (this must be done by the Chief Engineer).

Modulation directly corresponds to the VU meters on the control board. Modulation is an average output going to the transmitter, and is measured in hertz (cycles per second, or Hz). If the needles on the VU meters are in the red, you're overmodulating, and the FCC requires that station's output not exceed 100% more than six times a minute. To correct this problem, reduce the level of your audio.

The FCC requires that stations perform an EBS test once a week. KTSB will provide a cart, giving the following information: "This is a test of the Emergency Broadcast System. This is only a test." The cart will then contain a space, during which the operator must activate the EBS tone generator. After the tone, the cart will resume and say: "This has been a test of the Emergency Broadcast System. Broadcasters in your area, in cooperation with the Federal Communications Commission, have developed this test to keep you informed in the event of an emergency. Had this been an actual emergency, you etc, etc." All radio stations are required to install equipment to receive EBS tests from another local station in

the system. After the test is performed, you must note it on the program log and the operating log. In addition, when a test is received (the station should receive one from another station at least once a week), the operator must note time received on the operating log. During true emergency situations, an EBS signal will be sent from the station we are monitoring. Instructions will be given at that time, and will vary according to the station license. You are considered to be operating under emergency conditions until 75% of utilities have been restored in the area.

Legal IDs, which consist of the station's call letters followed by its city of license (KTSB, Austin) must be given at the top of every hour, plus or minus five minutes.

Corrections to the operating and program logs should be made by drawing one line through the error and initialing it.

If during the course of your broadcast, you inadvertently play material with indecent or obscene matter (as defined in the DJ Handbook) in it, KTSB requires, for the station's protection, that you mark it on the discrepancy portion of the program log, and mark it on the record/tape/CD jacket with big 'X' (if it isn't already. If it is, you shouldn't be playing the song except during safe harbor--11PM-6AM).

You will be tested on this information with a 20-question multiple choice exam. A passing score is 80%. You have two weeks to pass the exam (as many chances to pass as you need); if you have not passed it within that time period you will be suspended from all on-air priveleges. To ask questions or to schedule appointments to take the test, call Andrea Morrow (Broadcast Supervisor) at 471-3098. Good bye and good luck.

DJ TRAINING--PHASE I

(TO BE COMPLETED BY END OF DJ'S FIRST SHIFT UNLESS OTHERWISE INDICATED)

Basic Duties/Technical Checklist--must be initialed by trainer

DJ Name: _____

Shift: _____

Trained by: _____

Can/Does the DJ...

Date/Initials

- | | |
|--|-------|
| 1. Properly cue up a record/tape/CD/cart? | _____ |
| 2. Properly put cued material on the air? | _____ |
| 3. Transition smoothly between songs/carts (i.e., no dead air)? | _____ |
| 4. Do a coherent airbreak containing backannouncing, call letters, frequency, DJ name and request line number? | _____ |
| 5. Segue smoothly from song to airbreak and vice versa? | _____ |
| 6. Properly fill out the music playlist log? | _____ |
| 7. Keep VU meter levels out of the red? | _____ |
| 8. Know not to say any of the seven Pacifica words in <u>any</u> airbreak or play material containing them from 6AM to 11PM? | _____ |
| 9. Fill out each section of the program log completely? | _____ |
| 10. Do a giveaway properly both on-air and in filling the form out in the Promo Book? | _____ |
| 11. Know what to do in case s/he needs a sub or if the person before or after him/her doesn't show up? | _____ |
| 12. Do a PSA and note it properly on the program log? | _____ |
| 13. Has the DJ been through Andrea's legal workshop (must do so within three weeks of first show)? | _____ |
| 14. Has the DJ been : "FCC" certified (must do so within two weeks of first show)? | _____ |
| 15. Know about new bin and Texas artist requirements (including properly marking #'s on the playlists!)? | _____ |
| 16. Has the DJ passed the DJ Handbook Test (must do so within three weeks of first show)? | _____ |
| 17. Know to answer the request line "KTSB?" and be cool to callers? | _____ |
| 18. Engineer news/sports if casts fall into his/her show? | _____ |
| 19. Operate the reel-to-reel machine? | _____ |
| 20. Know what legal IDs consist of and when to do them? | _____ |

DJ TRAINING--PHASE II

(TO BE COMPLETED BY NOVEMBER 1 IN FALL, APRIL 1 IN SPRING,
AND JULY 1 IN SUMMER)

Stylistic/Procedural Checklist--must be initialed by trainer

DJ Name: _____

Shift: _____

Trained by: _____

Can/Does the DJ...

Date/Initials

1. Not pop his/her "p's"? _____
2. Do an airbreak every four to five songs at minimum? _____
3. Avoid calls to action? _____
4. Make sure to run the disclaimer cart after editorializing? _____
5. Fulfill the new bin/Texas requirements? _____
6. Avoid playing the same artists/songs every week? _____
7. Play a diverse selection of genres within his/her show? _____
8. Avoid overly long and boring airbreaks? _____
9. Regularly let the audience know what station and what DJ
they're listening to? _____
10. Fill out the music and program logs properly? _____
11. Avoid subjecting the audience to pops, squeaks, crunches, and
other annoying off-mic noises? _____
12. Avoid talking to people in the studio who don't have a mic? _____
13. Avoid begging for requests or criticizing KTSB on the air? _____
14. Avoid starting each airbreak with "Uh..." or "OK..." ? _____
15. Have tight segues between songs and/or carts and airbreaks? _____
16. Avoid scratching, stopping, or messing with the speed of
records/songs if one is not competent at doing so and/or does
not have a good artistic reason to do so? _____
17. Avoid making fun of songs, especially requests? _____

Questions for Operator Proficiency Test:

1. Tower lights must be checked:
 - a. at least once each week
 - b. at sign-on and sign-off every three hours
 - c. exactly one hour after sunset
 - d. at least once every 24 hours
2. Corrections to the station's program and engineering logs are made by:
 - a. drawing one line through the erroneous portion and initialing the correction
 - b. drawing one line through the erroneous portion and indicating the date and time of the correction
 - c. the licensee of the station
 - d. making multiple lines through the error so that no one will ever be able to read the mistake
3. The following must be included in the station identification (Legal ID):
 - a. call letters and city of license
 - b. call letters and time
 - c. call letters, city of license, and frequency
 - d. call letters and frequency
4. EBS test transmissions should be sent at least:
 - a. once a week
 - b. once a month
 - c. once a day
 - d. once a year
5. If the tower lights fail, the operator must notify the
 - a. nearest Federal Aviation Agency office
 - b. Civil Air Patrol office
 - c. the Chief Engineer and Technical Director
 - d. FCC office
 - e. a & c above
6. If the modulation monitor peak indicator at KTSB were to indicate negative peaks of frequent recurrence in excess of 100% more than six times a minute, what action should be taken by the operator?
 - a. adjust filament voltage to normal
 - b. inform the Chief Engineer and Technical Director
 - c. reduce the audio level
 - d. reduce the transmitter final plate voltage
 - e. b & c above
7. What's the rule of thumb regarding broadcasting during emergency conditions?
 - a. continue as long as the Red Cross is operating
 - b. continue until the mess is cleaned up
 - c. continue until the area has 75% utilities
 - d. continue until the government has declared an emergency
 - e. continue as long as the Broadcast Supervisor OKs the broadcast material

8. Where should modulation and tower light readings be recorded?
- on to reel-to-reel
 - on the operating log
 - on the program log
 - on the maintenance log
 - b & d above
9. What action(s) should be taken if you inadvertently play obscene material?
- note it on the music playlist sheet
 - note it on the CD/album/cassette cover, with an 'X'
 - note it on the discrepancy log
 - note it on the engineering log
 - b & c above
10. When the remote control equipment malfunctions and results in improper transmitter control, the
- operation by remote control must cease
 - power must be reduced by 5%
 - power must be reduced by 10%
 - station must be taken off the air
 - the FCC must be notified
11. The antenna current meter or remote antenna current meter (where provided) should be read:
- during modulation peaks
 - prior to placing the station on the air
 - when program material modulates the carrier at the average level
 - when the carrier is unmodulated
 - once each hour
12. The primary concern of an operator on duty at an FM broadcast station should be to:
- ensure that the transmitter is operating within required parameters
 - ensure announcements are broadcast and noted properly on the program log
 - keep the station on the air at all costs
 - keep the chief operator advised of all problems encountered during his/her shift
 - minimize "dead air"
13. Which of the following is not required to be recorded on the operating log?
- plate voltage meter reading
 - plate current meter reading
 - modulation monitor reading
 - the time the station ceases to supply power to the antenna
 - b and c

14. A third-class operator on-duty is authorized to
 - a. adjust external controls to compensate for voltage fluctuations in the primary power supply
 - b. make transmitter adjustments to maintain the correct operating frequency
 - c. repair an inoperative transmitter in an emergency
 - d. replace defective final amplifier tubes
 - e. make any minor adjustments necessary to internal controls
15. The operating log must contain
 - a. the names of all sponsors of a sponsored program
 - b. the time of all recorded program announcements (e.g. specialty show carts)
 - c. an entry of the time the transmitter begins supplying power to the antenna
 - d. the time station identifications announcements and/or legal IDs were given
 - e. notations concerning the maintenance of the transmitter
16. An operator's permit may be revoked by the FCC for:
 - a. knowingly transmitting false or deceptive communications
 - b. willfully interfering with other radio communications or signals
 - c. willfully destroying his/her station's control room
 - d. criticizing the FCC over the air
 - e. a & b above
17. Hz is the abbreviation for hertz, which is:
 - a. the length of one cycle of a radio broadcast wave
 - b. a measure of electrical energy
 - c. a measure of electrical resistance
 - d. the number of cycles of a radio wave per second
 - e. another name for radio frequency (RF)
18. An FCC field inspector knocks at your studio door after hours and properly identifies himself while you are the operator on duty. You should:
 - a. Ask him to return during regular business hours
 - b. call the Chief Engineer and Technical Director
 - c. offer him a beer
 - d. allow him to inspect the station as he desires and answer his questions as best you can
 - e. allow him inside, but do not answer questions or cooperate until the Chief Engineer and Technical Director arrive
19. Power for FM stations can be determined by:
 - a. a calibrated meter in the transmission line
 - b. a calibrated meter at the base of the transmitter
 - c. by using the equation $P = E_p \times I_p \times F$
 - d. by using the equation $P = I^2 \times R$
 - e. a or c
20. The FCC's rules specify that an FM station's operating power shall not exceed the limit of:
 - a. 125% of operating power
 - b. 120% of operating power
 - c. 115% of operating power
 - d. 110% of operating power
 - e. 105% of operating power

Young and Ambitious DJ Acid-Test

1. Which of the following vulgarities is not a Pacifica Word:
a. piss b. tit c. asshole d. cunt e. none of the above
2. An obscene song may be played.....
a. between 12AM and 6AM b. if you play the disclaimer first
c. at your discretion d. over the FCC's dead body.
3. When DJ's bring their own material to play, they must keep in mind whether it is:
a. a tape of another station's signal b. a bootleg recording
c. a and b d. a but not b
4. Which of the following is not a call to action?
a. urging the listener to buy a specific record
b. urging the listener to attend a specific concert or performance
c. mentioning the price of a record or concert
d. urging the listener to underwrite with KTSB
e. urging the listener to play XXX Video Games
5. Editorializing is o.k. as long as you
a. play the editorial disclaimer cart
b. play the editorial disclaimer cart
c. play the editorial disclaimer cart
d. play the editorial disclaimer cart
e. play with yourself while you editorialize
6. If you can't fulfill an obligation on the Program Log.....
a. write a note on the Program Log b. record it on the
discrepancy log c. a and b d. none of the above
7. If you falsify information on the Program Log, you should
a. feel guilty b. be prepared to be yelled at c. pray for
mercy d. hire a good attorney e. all the above, baby
8. If you fail to give something away, you should.....
a. do nothing and wait for the next DJ to try
b. announce that you still haven't given it away
c. try anything to get a listener to call in, short of suicide
d. announce that you have another pair (or whatever) and try again

e. a or d

9. True or False:

PSA's are in a wooden box located above the new cd's. You take the front card from the appropriate section (A, B, or C), read it, put it in the back of that section, and record it on the Program Log.

T. F.

10. In order to keep your shift(s), you must.....

- a. make love to the Dj Director.
- b. play underwriting carts within three minutes of the appropriate :10, :30 and :45 minute marks.
- c. refrain from boring the audience with complaints about KTSB.
- d. give dj before you big smack on bum before he/she leave shift.
- e. b and c, sometimes a, but *never* d.

11. If it's time to leave but the dj after you hasn't shown up yet, you should **first**.....

- a. put in a cd without obscenities/indecencies, press repeat and leave after locking the two outermost doors.
- b. call the dj.
- c. not worry about it, just stay and do a show as long as possible.
- d. call the station manager.

12. Records in the library may be removed from the station.....

- a. if you sign them out first.
- b. by the Music Director only.
- c. none of the above.
- d. I'm too stupid to realize that stealing albums will get me expelled and thrown in jail.

13. Since listeners will be hearing a lot of your music for the first time, it is important.....

- a. to do an airbreak after each song.
- b. to break every 4-5 songs to tell them what they're hearing.
- c. that they listen carefully in order to discern the title and artist in case they want to go out and buy it.
- d. to play each song twice.

14. "Less talk, more rock".....

- a. is a dumb-ass slogan.
- b. is an unprovoked slam at mute geologists.
- c. is a poor idea because listeners want to hear the dj as often as possible.
- d. none of the above because we want you to keep your airbreaks reasonably short.

15. If you end up having to do an interview,

- a. make the band talk as much as possible.
- b. keep it short.
- c. don't worry about playing underwriting.
- d. all the above.
- e. a and b.

16. If you get to engineer the news, it is very important that you.....

- a. communicate with the anchors.
- b. appreciate the work that the news and sports staffs put in.
- c. take it seriously.
- d. all the above.

17. If you are unable to make one of your shifts,

- a. call the dj director.
- b. call anyone and everyone on the sub dj list.
- c. tell the dj before you to just put in a disc.
- d. all the above.

18. If you're planning to have a 7-course meal at the station, you should:

- a. set up the banquet table in the control room so you can still DJ your show.
- b. forget the 7 courses and just have a Big Mac, Coke, and fries in the Control Room.
- c. have your meal outside the Control Room and have an after-dinner smoke in the Control Room.
- d. do it anywhere else besides the KTSB studios.

19. If you want to have a party at KTSB, you should:

- a. get a keg and spin it on one of the turntables for a cool effect
- b. charge \$100 cover and invite everyone listening.
- c. invite Andrea and the UT Police
- d. blow off inviting anyone and just get loaded during your show and hide the bottles, bongs, basepipes...etc.
- e. do it at home before your show and announce to your audience that your totally wasted and you're about take a piss on the control board.
- f. none of the above, silly.

20. If you're pissed off about something at KTSB, you should:

- a. not tell anyone and take a sledgehammer to the equipment.
- b. get in the UT Tower with a high powered rifle and "just do it"
- c. not tell anyone and let the problem continue until somebody else complains.
- d. tell the appropriate director and/or Station Manager so the problem can be addressed.

SECTION 4



N A C B

Training Programs for College Radio

Avoid "Reinventing the Wheel"

A training program is vital to a college radio station's success because it provides semester-to-semester and year-to-year continuity. This continuity is what lets a station build on the achievements of past years and actually progress, rather than "starting from square one" as each new management team begins their term.

Without a strong training program, the "reinventing the wheel" syndrome can hurt the station in many ways. Undertrained staff will be thrown onto the air, diminishing station listenership outside the studios and unknowingly abusing equipment inside the studios. Personnel issues (e.g., personality clashes, destructive behavior) will be handled poorly.

With a solid training system, however, new staff will feel better about their performance and actually sound better. They will have a greater appreciation of the station overall, not just of their department. That will also result in higher station morale, which makes accomplishing every station project easier.

Training Program Components

Rarely do training programs succeed without a Training Director. Though it can fall under the Program Director's domain, the fact is that there is so much involved in the position (especially during the first month of each semester), that a separate coordinator is warranted. An Assistant Training Director would be busy, too!

Three major parts of any successful training program are the: Training Manual, Informational Meetings, and Hands-On Labs. General descriptions of each part are listed below; however, each station will need to adapt the components to meet particular station needs.

- *Training Manual* : Also called the "Policies and Procedures Manual," the Training Manual summarizes in print what basic station policies that are also discussed in meetings and labs. Just as advertising is most effective when repeated and exposed in various media, the station training message will have a greater impact if also distributed in printed form.

The training manual should expand on certain subjects – things that don't come up often or are very detailed and thus not easily remembered. For example, include: a listing of job responsibilities for each management and staff position; FCC rules relevant to station operations; security/visitor policy; the policy on smoking, food, drink and drugs in the station, etc. Mention why rules are important (e.g., to create a consistent air sound, prepare people for the more restrictive rules in commercial radio).

Explain the station's purpose. What is the music format philosophy? Will the station serve as an extracurricular activity for student participants, as a training arm of the communications department, as a programming supplier to the listening community? If the station doesn't have a clear "mission and goals" statement, this is a good time to write one.

Station policies should be stated explicitly. Rules should cover everything relating to the station. It's best to have station policies in writing so no one can claim later that s/he is being singled out for punishment about something that was never identified as a rule. Definite areas to cover are: on-air behavior (in addition to FCC rules restricting editorializing, content of underwriting spots, etc.); borrowing station property (including records); missed shifts or staff meetings; and "indecent" program content. Explain the penalties for violations. A graduated scale of reprimands ranging from warnings to temporary suspension to expulsion is most common.

Manuals which cover various aspects of the above areas fairly well are included in this handbook. Feel free to use these (and any other parts of the *NACB Station Handbook*) as a guide to create or update your own station manual, as individual additions are to be expected.

A copy of the station manual should be made for each trainee to keep. If the station cannot afford this, it is reasonable to charge each trainee a fee to cover "training materials." (This action will also weed out some individuals who are less committed to radio; although, in order to retain committed trainees who legitimately cannot afford the fee, the station may offer fee waivers on a case-by-case basis.)

•*Informational Meetings:* Usually held at the beginning of each semester, these meetings introduce new people to the station. Therefore, the meetings should present the best station image possible, while at the same time, give a realistic sense of what the radio station is about.

Open House

The "Open House" or "Organizational Meeting" should be promoted in as varied a media mix as possible: college newspaper ads, flyers in campus mailboxes, over the airwaves, on the college TV announcements channel, by having current staff to spread the news by word-of-mouth, etc. (Get a local copy shop to print the flyers in exchange for underwriting spots and offer an advertising trade to the other college media outlets if funds are limited.)

During this first meeting, which is more general in nature, have audio (and video) tapes produced about what the station does and what it's like to be involved. Refreshments would be another plus to draw the initial crowd. Pass out copies of a schedule which lists subsequent meetings and what departments and topics will be covered in each of them.

Make it clear that attendance at all meetings is mandatory in order to remain in the training program, as well as hands-on labs and task requirements. Though this may cause many of the initially curious to leave, remember that radio demands real time and effort from its participants and that fact should be stated up front. In the long run, the station is better off because committed people will remain at the station involved in a variety of areas, instead of casual hangers-on who just want to do their shift and leave (and even miss shifts whenever something personal comes up without giving notice!).

Subsequent Meetings

These later meetings, run by department heads with assistance from the Training Director, will expose what each department does to all of the trainees. This is important, because someone who originally planned just to become a DJ may end up getting turned on by news, sports, promotions or fundraising!

Devote each meeting (limit them to an hour maximum) to two or three departments, splitting the time among them. Encourage the department heads to produce an audio presentation with supplementary written materials and to allow time for questions. Remember to list phone numbers so that trainees can reach department managers with individual questions, and encourage department heads to be open to occasional late trainee arrivals who "discovered" their department after the start.

Being at the Station

It is vital to encourage trainees to spend time at the station, even if it's at a time when there are no hands-on labs scheduled because that will let them get comfortable with the people, the environment and the equipment. (Remember how big and impersonal the place seemed to you in the beginning?!) It is equally vital it is stressed to all current staff that they be especially friendly and helpful to trainees (whoever looks like they're wandering around). Initial trepidation about the "Radio Station," may cause some staffers to join some other extracurricular activity where they feel more at ease.

Also, encourage trainees to accompany staff on remotes, promotions, etc. Interaction with staff outside of the station will also make them more comfortable and feel part of the station. Some stations utilize a "Buddy system" – assigning a trainee to sit in on a veteran DJ's shifts.

Last but not least, require that trainees to attend all regular meetings of the departments with which they wish to become involved. That's where they become a real part of the station.

•*Hands-on Labs:* At the same time meetings are run, promote sign-up for hands-on laboratories at the station. Though most trainees will want to participate in the on-air DJ labs (run by the Program director or head on-air DJ), encourage people to sit in on production labs, news labs, and other labs that

are really just on-the-job work training: remote broadcast assistance, underwriting/fundraising tasks, promotions assistance, sports interviewing/research, traffic/logging, etc.

Hopefully, the station will have a separate production studio that can be commandeered for training labs. Or use the main studio during off-air hours. Block off independent practice time on a sheet posted on the door of the lab studio. Let trainees fill in their desired time(s). Possibly even require a minimum number of practice hours. Have photocopies of fake logs and actual carts and copy available for trainees to make the practice more realistic.

Many of the participants have never seen a studio before. So take nothing for granted. If there is a large crop of trainees, labs may have to be done in small groups. This is not necessarily bad, although individuals tend to be less inhibited and ask more questions in one-on-one sessions.

Some areas of on-air performance that should be covered are the abilities to: follow a structured format; backtime content to meet a specific deadline (whether time must be filled before a scheduled live satellite feed or other broadcast or a live-read needs to be timed for music beds); and communicate effectively with an audience. Stress the need for spontaneity, ad-libbing and creativity. Jotting brief notes and pre-reading copy makes a big difference.

Trainees need to have an understanding of where the sound is going when in *audition* versus *cue/utility* versus *program* modes. They should know why patch buses get wired in a particular way. This knowledge helps them to become better DJs and better able to cope with technical problems if they arise.

And don't forget to cover the EBS system – the FCC requires it. Some subjects, however, like legitimate on-air programming and promotions vs. payola and plugola, may be too complicated to expect each lab leader to explain them well. It is best to have a separate meeting to cover these and/or include them in the Training Manual.

Speaking of basics, everyone should be briefed on telephone etiquette. A radio station is a business, not a dorm room, and that impression must be conveyed whenever dealing with the outside world. Don't assume everyone knows how to answer the phone, take proper messages, when it's OK to enter a live studio, etc.

If there is not enough competent people to supervise, for example, the underwriting or logging training, that's not unusual: After all, if there was a solid training program, there would be enough people managing each of these areas already!

Testing

At the end of the training period, administer a written examination covering FCC rules, station policies, and other key information in the Training Manual. Additionally, a live hands-on examination is recommended for on-air and production studio equipment clearance, including transmitter knowledge. Knowing how to do EBS tests, log changes, and interpolating meter readings are essential skills. Some stations also include a troubleshooting component to this test, where the trainee must figure out how to fix a messed-up control board configuration.

One way to run the on-air test is to prepare a fake log, including promos, PSA, etc. that are actually in the rack. The test is doing everything in a condensed 30-minute shift. Evaluate segueing skills, how close spots are run to log times, running an EBS test, taking meter readings, following the music format (if there is one), etc. Purposely mess up their shift by throwing on the log a specially-prepared underwriting spot cart with indecent content on it and, later on, a promo that has a selling pitch violating underwriting rules. See how long it takes for the trainee to recover and how they handle these things.

•**Checklist:** As an alternative (or in addition) to testing as described above, some stations use a "training checklist." It is a sheet which lists all the different knowledge areas and hands-on skills that a trainee must learn. Next to each area/skill are two boxes. The first is checked off by the trainee when s/he feels the subject has been mastered, and the second box is for the trainer. As the trainee

completes a group of skills (or maybe just one or two, if they are particularly complex), s/he approaches the training director, who evaluates the trainee on that skill. If acceptable, the trainer then stamps that box (since a simple check mark could be falsely forged) to verify that it has been mastered.

Some areas may not lend themselves to this type of evaluation, or a class of trainees may be too large to evaluate in this manner. For those situations, use the methods outlined in the previously.

Ongoing Training

Even after a new class of trainees is licensed and doing things, the training is not finished. Let's face it: the nature of college radio is turnover. Graduations, transfers and fluctuating student extracurricular interests mean that staff composition changes drastically year to year. But it doesn't have to debilitate the station. If people are ready to take over each management position, station operations should continue with no perceivable losses.

To insure this, have assistant managers under each management post. They work side-by-side with the manager, learning the ropes and, in the process, learning to appreciate the importance of the job and building commitment to the work. They're virtual shoe-ins for each post when the previous manager graduates or takes another position.

Ongoing training is just as important for DJs. It's easy to slip into bad habits when one's on-air performance is not monitored. Department heads and/or PDs should require an aircheck from each jock every month. Design a standard evaluation form that's easy to fill out, covering various areas of broadcast performance, music selection, etc. Offer "advanced labs" for veteran DJs covering techniques like multitrack spot/promo production, backtiming, scratching and master mixing. It doesn't hurt to offer an occasional classroom-style presentation about important broadcast areas such as FCC rule updates/refreshers. (Having the broadcast parts of the FCC rules on hand is beneficial for even non-FCC licensed stations. Order a copy by calling the FCC at 202/632-7000.)

Other Components

College managers disagree about the practicality and effectiveness of the following ideas in a student-volunteer station. However, different ones work in different situations. Whatever structure is chosen for a training program should remain in effect for that semester. Revise the program as necessary for the next training class.

One word of caution: If an idea being considered is radically different from what has been in place at the station, the idea will need to be sold to other managers first. After all, the greatest idea will never get implemented if the people who are needed to make it work are not supportive.

- *Course Requirements:* If the school has broadcasting courses, it can be required that students take certain ones before they are eligible to do certain things at the station (e.g., production). It's possible that the station's training program could be adopted as a registered course by the school's communications department, adding legitimacy and credibility to training efforts.

- *Task Requirements:* On a less formal level, trainees can be required to devote a certain number of hours on particular station tasks. This serves a few purposes: it insures that the myriad number of chores that need doing at the station get done; it builds commitment, which helps to retain trainees as staff for the long term; it exposes people to areas of the station that they had not considered working in, which they may find interesting and end up being managers for!

Have each department come up with a bunch of options, both mundane and interesting. Add other tasks that need getting done, which should make the list quite meaty. Make sure that a manager can at least loosely supervise the trainees' work and sign off on the time spent so that the Training Director can verify that the commitment has been fulfilled.

- *Guest Speakers:* This suggestion should be considered an "if-there-is-time" thing, since the training staff will probably be more than busy just coordinating all the in-house elements of the training program. Nevertheless, consider inviting occasional guest lecturers to the training meetings (or general staff meetings). Not only will they add a refreshing change of pace to meetings, but they also can

provide a more "worldly" perspective that student managers lack. Area commercial stations managers, promotions directors, salespeople, engineers, producers and air talent are usually flattered when asked to give a talk to the local college station. Besides providing a professional station model that can help improve current operations, they can also discuss preparing and searching for a media career, another nice extra to add to the training program.

Know what is expected of the speaker: If people are invited just to talk, they'll probably cover generic pep-rally material with no substance. Ask them to cover specific subjects so the information will be useful. And the contacts made through these events often pay off later when the station needs help during some crisis.

Special training program highlights

At certain schools, students are strongly advised to take the introductory production course before enrolling in the radio station's practicum course – the latter is required for every trainee. It includes discussion of the different studio components. If successful with the practicum, students are invited to volunteer at the station or do work-study through the communications department. They first must submit an application called an audition package, which contains an endorsement from their faculty advisor, rewritten news stories, and a five-minute tape they have produced, among other elements.

Individual skills can be evaluated and used to weed out certain people who just want to 'play radio.' The key is to allow time for students to develop maturity – grooming students in their sophomore year so they're ready for management positions as seniors.

Peer evaluation can give students an unforgettable experience, because it shows them how to be managers and evaluate people. The experience can be tough for two students who are otherwise friends and equals. The manager says, "You're not my friend right now—I'm going to evaluate you."

The result can go in the student's file at the station, which is maintained long after graduation and used for references if future potential employers call. While it may seem to be devoting a lot of valuable file space and a major administrative burden for the station, it may be good to have on file for the student for their future recommendations or it can serve as one way to track alums.

What Training Can't Do

Though an effective training program will make a big difference in the way a station operates, don't expect to produce miracles. There are certain things that cannot be taught: dependability, the ability to accept and act on constructive criticism, thinking before speaking, the skills of listening and reflecting, and asking questions. A key component for any staffer is learning where one can be flexible. For example, at what point is a technical problem serious enough to call the Chief Engineer at home? Must commercials, etc., air at precise times scheduled on logs? These vary station to station and can only be learned over time. Quite often, problems result from simple miscommunication – use of jargon, presumptions on the part of one person or the other, incomplete instructions, and so on. The more time that a person spends working at the station, the less of an issue this becomes. Focus on building camaraderie and commitment at the station, the rest should take of itself.

Personnel Management

When individuals first approach the station, they are eager to get involved and are very motivated to help. If that level of motivation can not be maintained, their productivity will decrease and staff members will begin to leave.

From the beginning a commitment to the station must be established. Some ideas to accomplish this are:

- involve new members in exciting projects
- build friendships with other staff members
- charge a training fee (To cover printing and binding costs for a station training manual, time and labor for the initial and follow up training sessions, a station T-shirt, bumper sticker)

New members must be welcomed into the station and made to feel important. Giving a specific job title and duties will make staff members feel that they are an integral part of the station. With these responsibilities must come welcomed input. How a situation is approached can make a world of difference: being told to do something and how to do it is far different from being addressed with a problem and asked for input. The key is open communication. The more staff is treated like responsible, thinking individuals, the more motivated the staff will be to act responsibly and think independently. Another tip: never ask the staff to do something that you wouldn't do yourself.

Meetings

To encourage staff input and communication regular meetings should take place in addition to regular one-on-one consultation. Management should set aside at least two hours per week as posted office hours, when staff can stop by and discuss problems or express concerns.

Some leadership tips to remember for your meetings:

- *Make the meeting's purpose clear.* Post this in front of the group on a blackboard to ensure everyone knows the ultimate goal.
- *Work toward a common goal.* When things begin to stray in an unproductive manner, re-route the discussion towards the goal at hand.
- *Stick with the agenda.* To ensure everyone's concerns, beyond the general manager's, operations manager's, etc., are discussed, leave an agenda book available to the staff. Or send out the agenda to each staff member to which they can make additions. Give everyone a fresh copy of the agenda at the beginning of the meeting.
- *Keep to the point and be concise.* When discussing the item at hand, do not enter into a monologue that tangents all over the place.
- *Start on time, end on time.* It's only courteous to those attending.
- *Give public praise, never public criticism.*
- *Keep personalities out of the discussion.* When meetings get heated, they tend to lead nowhere.
- *Avoid side conversations.* Leave these for after the meeting.
- *Be specific in what needs to be done.* At the end of each meeting summarize the main points, decisions, assignments and deadlines discussed. Send follow-up memos and minutes within a week of the meeting.

If attendance to meetings is a problem, try livening the meetings up with some of the following ideas:

- Include food and beverages obtained through trade out. College students are drawn to free food!
- Start the session off with something fun. Ice breaker games build acquaintances in large groups.
- Begin by giving updates on available internships and jobs available through the station. Find these by calling the local radio, TV station, and newspapers as well as through the *College Broadcaster*.

Preparing the Management to Manage

Management is not an easy task, thus it would be beneficial to require any individuals applying for management positions with the station to have taken a basic organizational management course. In addition, hold brush up sessions that may either include having a professional Human Relations Director or other manager speak, showing informational videos obtained from the school's business library or tutorials given by Academic Services or advisor. Additional reading materials can also be distributed containing articles from business periodicals as well as outlines and notes from any of the above activities.

SECTION 5



N A C B

1993 STATION HANDBOOK

Rotating in New Music

As record companies keep sending new music to the radio station, it's hard to stay on top of things and keep the playlist up to date. Then it's hard to make sure that your DJs are actually playing the new stuff that comes in. Here are some guidelines in making your programming as interesting as possible by adding new music into rotation and keeping an even flow for what is played.

What to Do with New Music

Every week, your station gets flooded with mail, consisting mostly of CDs... ones that usually come from artists and bands that have popped out of nowhere. Assuming your station is diverse, wide-open and "alternative"-based, playing as much new stuff as possible should not be much of a problem. Your audience expects to hear just about anything, and will normally want your playlist to stretch out and become as interesting as it can. Anyone who wants "the usual" will just go elsewhere. Let them do so.

If you have the time to go through all the music, then you can explore. But chances are that you will need to divide up the responsibility among a few others besides yourself. Of course, all jazz CDs can usually be handled by the station's jazz director, the classical ones by the classical director, and so on. For your alternative rock department, which will probably be somewhat bigger, you may want to have two or three people (directors or dependable DJs) to sample some of the music as well.

- *How to sample:* Listen to the album, single, etc., and read any biographical information about the artist/band that has been sent to you by the record company. (If none was sent, contact the record company and ask for some.) Pick out the most appealing songs and write them down, with reasons why. Recommend how heavily the band should be played. Make note of songs that may be offensive to the listening audience and should not be played. Make sure that every album is labeled for its proper format. (You could attach to each album/CD a standard sheet which has room for all this information for DJs to write in.)

- *Forming your "add pool":* Meet with everyone who sampled the music. Put all the CDs, records, etc., in the "add pool," which would be the "new music playlist" for the next week...from which your DJs will select at least 4 or 5 songs to play in a given one-hour period. Include information on the artists for the DJs to read, especially regarding availability of albums on independent labels, etc. This way, bands can be introduced, new music gets played, and the listening audience is impressed.

Depending on your station's goals, you can put a higher stress on regional and local bands which send in music. Emphasize that small, independent and less-known alternative bands should be played more than bands that all the major stations are playing. You may then want to have two add pools: one for heavy stress and one for light stress.

- *Organizing New Music:* CDs and records in your add pool should be organized in a manner so that DJs can easily find them (by either a numbering system or in alphabetical order, for example) and the information about them, and so on. Separate the music in current rotation from the normal music library so people can access the new music quickly. Keep the readable information about the artists/music together and categorized, preferably in a filing cabinet, so that it can all be found easily.

Promoting new music within the station

Before the audience can hear a new song, the DJ must decide to play it. And the only way a DJ will play something new is if s/he is aware that it exists and is worth playing. Therefore, you should have a way to introduce new music to your staff, and one of the best ways is to have a "listening session." Get everyone together, buy some food and go through each new album that was sampled, allowing for each DJ to get a few ideas of what bands s/he will introduce when that next show comes around. A listening session can be run in conjunction with normal DJ staff meetings when all programming announcements are made or when airchecks are reviewed.

Promoting new music over the air

As mentioned above, each DJ should play new music on each show and include information about the artists. After the music is introduced, DJs should ask for audience response about the music. Seek out

what they like best. Try to sort out the most unique and most requested music (gather the information from logs filled out by your DJs) and put those selections in the next set of heavy rotation. The newer, more interesting, different and appealing the music is, the more it should be played. What is already popular otherwise and what has been played heavily for a long time on your station should be stressed less to make way for the good new stuff. Most of all...if it's good, play it!

•*Create a "New Music" Program:* Every week, a show to highlight brand new music is a good way to introduce the stuff in your "add pool" to the listening audience and get feedback about the music. Plan each show ahead of time, and be prepared to give a good introduction to each song. Ask listeners for their thoughts on the music. The song with the best response could be your featured song of the week. If there are some tunes that you are "not sure of," or if your sampling leaves you with a pile of "weird and questionable" stuff, have a "hodge-podge" hour where just about anything can happen. Be creative.

•*Interviewing Bands:* Bringing bands into the studio to play and discuss their music over the air is a fun thing to do, and the audience eats it up. Find out about local bands through clubs, local indie record labels and independent record stores. Live interviews can help the bands, promote their gigs and increase your station's audience. This is also a way to get your station involved with local clubs to hold "WXXX/KXXX nights"...a perfect way to show the community that underground music lives and that your station is there to support it.

•*Communicate:* Communication within the station is important for the promotion of new music. Stay in contact with DJs to find out what is most liked among the new stuff, and have a system for DJs to tell each other what they like. (A small marking board of some sort is useful.) After tallying up the most played songs for a given week, meet with your DJs if some bands are getting too much or too little airplay.

•*Tell Record Companies What You're Playing:* When you contact the labels, let them know what new albums they're promoting are getting the most support on your station. This way, they will send you more music to play, and maybe even supply some promotional giveaways if you ask nicely. Report to various college music-oriented trade publications each week, so that all the distributors will take note of what your station is playing. (Call NACB for suggestions on which to report to.) Some labels that do not have your station on their mailing lists may make an addition if they know who you are.

•*Let The Public Know The Scoop:* Make promos for on-air use, print and distribute program guides, advertise in campus and local papers and magazines, and invent different ways to promote your station as a "new music" station.

Producing a Radio Talk Show

There are two ways to produce a radio talk show. You can throw it together haphazardly. Or, you can take an organized and planned approach. The later choice is preferable.

What follows is a step by step guidelineto help you through the process. It need not be adhered to precisely, rather it's meant to provide some helpful suggestions in coordinating your show.

Staffing

Before you begin, the most important thing to do is get help. Don't try to do everything yourself. You'll fail. You need to find dedicated, hard working individuals to help you. This may be hard to do since your budget is probably zilch, and you can't pay anyone. Don't let this deter you.

Why should someone work on your show? Experience. Maybe, this will help them prepare for their own show. Maybe, the subject matter of the show interests them, and they'll learn from working on the project. And, of course, it will be a lot of fun.

If all else fails, offer incentives. Buy your staff an occasional lunch. Give them station freebies (movie passes, CDS, posters). If the opportunity arises, tell them they'll get to meet celebrity guests.

Most importantly, make others on your staff feel important. Treat your staff with loads of respect. Give them titles and promotions when they do good work. Always point out the positives.

Concepts

A show should have a concept other than "talk show." Larry King does world news. Sally Jesse Raphael does psychology. Dr. Ruth does sex. You can be flexible, but don't be too general.

Find a concept that won't get stale. A show about dogs will get old, but a show on animals has many possibilities. A show devoted to Nirvana will grow tired. A show about Alternative Music could remain interesting for a long time.

Selecting a Host

First and foremost, find someone who can talk. They should have great energy, presence and ability to ad-lib. Try your local drama department for eligible candidates. Try not to avoid having the producer acting as host, because it's difficult to handle both positions simultaneously.

Select someone who is familiar with the show's concepts. Tim Allen is not gonna host a show about cooking and Julia Child certainly wouldn't be very handy on Tool Time. The person doesn't have to be an expert, but don't choose a dummy--choose someone who will be willing to educate him/herself and become an expert on the show's concept.

Although it is important that the host can talk, make sure s/he has something to say and that will make people want to listen. Some people just like to talk to hear their own voices... avoid this at all costs.

Topic

Now it's time to brainstorm--the show's concept has been determined. Let's say the show is "Face the Campus." Topics can range from date rape and drugs to scholarships and university groups. The bonding element, the concept, issues facing college students.

Here is another example. The show is called "Comedy U". One week the program features stand-up comedians who have crossed over to film. Week two, there is a special on "Saturday Night Live." Week three, features the best in college comedians. Week four, examines comedy clubs. Week five, is an in-depth interview with Dennis Miller. And on, and on, and on. Don't forget to involve your staff on topic suggestions. Some of your best ideas may come about that way.

Guest Coordinating

Again, no one wants to hear the host talk to themselves for the length of the show. There should be interaction. You could have a listeners call-in, bring guests in-studio, contact expert for a phone interview or incorporate previously recorded interview segments. Or, you could combine all of the above.

Getting guests can be much easier than you think. The easiest guests to acquire are people who work at your school. Professors themselves are great guests, but they are also valuable resources for obtaining non-collegiate professionals. University administrators are always fun. And, of course, students have a lot to say.

Residents of your community. Politicians. Sports figures, musicians, actors. They are all at your disposal. You just need the right approach.

Begin with a good letter explaining the show's concept and inviting the person to be a guest on your show. State the time commitment, and exactly what you would need them to do. Can it be done on the phone, or do they need to be in a studio? Is it live or is it taped?

Follow up with phone calls. Don't harass your guests, but don't let them forget you exist. When contacting celebrities, more often than not, you'll go through their publicist. These people are hired by the celebrities to handle their interviews. Don't let them intimidate you. Remember, befriending a publicist can be extremely beneficial to you, especially if they represent other clients. The same goes for secretaries and personal assistants. The more flexible you can be with your schedule, especially with celebrities, the better your chances will be of obtaining them. Guests also want to know "who else has done the show?" Therefore, don't ask Madonna to be your first guest—it won't happen. Start small, and gradually work your way bigger. The more people with recognizable names that have done your show and the more familiar the show becomes to the public, the more easily guests will do your show.

Added effects

As a polishing touch, a talk show is always a little more interesting when you add a dash of music. Be creative. Get a theme song to open and close your show. Do musical intros at commercial breaks. If you have a song that is relevant to your topic, play a bit of it. Use sound effects where appropriate.

Publicity

Once the show itself is ready to go, make sure someone will hear it. Don't rely on others to just tune in. Put up flyers. Do promos on your station. Have the school paper do an article about your show. Again be creative. No one says the publicity needs to stay within the campus either.

A practical example

In college, an ambitious student produced a very successful talk show called "Then & Now". Here's how it happened.

The concept of the show was simple. Nostalgia. More specifically, each week a celebrity with notoreity for their roles on past programs was interviewed. The host and guest would reminisce about the highlights of their career, and find out what they are up to now.

The staff consisted of a producer, 4 guests coordinators/researchers, and an engineer. The staff worked for free. Their motivation was meeting and working with celebrity guests. Ocassionally the staff was provided with free movie passes from the station.

The executive producer also served as the host. It was a mistake. As the show's executive producer, the student already had too much to do without the added worry of hosting. In addition, it was very difficult to give directions, monitor and talk on air, at the same time. On the other hand, the student was extremely comfortable with the show's concept, with the topic and the individual guests.

As you may or may not find out, celebrities from the past are some of the easiest guests to get for a radio show. Finding them was the hard part. The guest coordinating staff had to conduct hours of research

tracking these people down. Once they did, letters, follow up and more follow up continued until the guest was in a studio.

The show was a half hour long. It began with a short theme, a hosted introduction – then, straight to the interview. The usual lead out to commercials was the theme song to their popular TV show. The return from the break was original theme music, or another piece of music symbolic of their career. The program wrapped up nicely – a trivia contest question was asked based on the guest, final updates and thank yous on the guest were made, and lead out with staff credits was read over a bed of theme music. No special effects were needed, but the music added a nice nostalgic touch.

Publicity was an area that was tackled with extreme diligence. "Then and Now" was syndicated by U Network, so the show was being heard on college radio stations all over the country. The school paper did numerous articles on the show, as did several national magazines. Press kits were sent to major publications, and a few of them bit. The Museum of Radio and Television in New York has archived the show in their library.

Closing

Believe in your ideas, and believe in yourself. It seems like a lot of work, because it is a lot of work. But it is not impossible. Good luck.

Sportscasting

Sports coverage can offer a station another unique programming outlet for a university community and can also encourage a new segment of the listening audience to tune in. While this section will provide an overview of the basics in college radio sports coverage, specific questions can always be directed to a favorite local sports station to discuss in greater detail.

Programming

If the station decides to start sports programming, airing live remotes of school sports is a definite must. For remote coverage of sporting events, the station should cover the major college sports, like football, basketball, and baseball, and/or the school's most popular sport. Football is the easiest sport to cover because the games are usually played on Saturday afternoons, when most staff members would be available to work. Even if there are minor changes, the staff would easily be able to adjust during the relatively short football season. This is not the case with basketball and baseball. These games are held on different days and at various times throughout a long season, which makes scheduling the staff difficult. Therefore, it would be best to have a sports staff meeting before the season begins to look at the teams' schedules and then decide which games would be the most exciting (long-time rivals and best teams in the conference, etc.) and which will carry the most weight in the outcome of the season. If a game takes place at an inconvenient time for the station, tape delay the game and air it when it's more convenient for the listeners. Just make sure the game is aired prior to the next game.

If the station has a limited number of sports staffers, don't give up. When dealing with live remotes, simply cover the biggest sport at the school and focus attention there.

In-studio programs: Along with remote broadcasts of sports, a station can also produce and air sport shows from the studio. The best in-studio shows are geared toward the community and allow audience participation, such as call-in and interview shows. Call-in programs consist of sport staffers discussing current topics in sports while encouraging the audience to call in and talk sports. Attract more phone calls from the audience by having trivia questions during the show; the caller with the right answer receives a prize. (Ask the school sports department to donate prizes like game tickets.)

Interview shows feature celebrity guests answering questions from both a sports staff interviewer and the audience. Draw an even greater audience by having professional athletes along with local athletes. Interview an athlete of high caliber every so often and listeners will continually tune in. Of course, the best sports program would combine elements from both the call-in and interview shows; that is, the interactive nature of the call-in with the exciting discussion between fans and favorite athletes.

Training

A well-trained staff is essential to programming sports. A sportscaster will need to learn all aspects of sports programming including technical engineering and on-air work. It is important that the sports staff understands how the station and equipment operates and to appreciate the work of their peers. In addition the people who broadcast the games may have to integrate both ends of the broadcast (on-air and technical engineering) relating to remotes, tape delays, and editing. In training the staff, teaching them at the same time is important. Since the students are in school for only four short years a gradual process may rob both the students and the station of resourceful broadcast time.

There are some simple steps to breaking in and training new sports personnel. One suggestion is to have a buddy system: a trained sports staffer takes on a trainee to sit in on the games to watch, listen and learn. The trainee can take stats and get a feel for how the sportscasters keep up on the action and keep the audience informed. The trainee also can make airchecks, read sports scripts and follow simulated or taped games. Airchecks should be critiqued by the buddy so the trainee can develop a demo-tape to give to the sports director. Next the trainee should begin reading sports scripts on-air for the news and other in-studio sports programming. Further, working on the call-in show will help them learn to react instantly to topics in sports and to talk sports off the top of their heads.

Trainees should constantly be critiqued so they may learn where they are having problems and can grow to develop their own style. New sportscasters have a tendency to copy the style of well-known

sportscasters which should be avoided for the simple fact that those who copy style will have a difficult time finding a job. Critiquing should go on throughout the college career of a sportscaster to identify and fix problems and to learn to sound as professional as possible. Once the trainees have had enough on-air experience, developed their own style and feel comfortable, they should slowly begin covering actual games, first as a sideline reporter (if there is one) and then as a color commentator or play-by-play analyst.

Airing

The biggest factor in the survival of a station's sports programming is determining an appropriate timeslot. In the case of remote broadcasts, the station has no control over the air times. Yet if a particular game occurs at an inconvenient time for live broadcast, the game can either be broadcast tape-delayed or not aired at all. Be sure to check with the sports department about the legality of tape-delay broadcasting, since some events may be protected by law from coverage.

The airing of in-studio programs is a more complicated situation because these shows should be aired at a time when the largest audience will be available to participate. Sunday evenings may be well-suited for sports programming since many people will be home; in addition, sportscasters can wrap up the end of the sports week, ask athletes questions pertaining to the week's games and preview the upcoming week. If Sunday evenings aren't available, these shows can work as lead-ins to remote coverage of games taking place during the week and on the weekend. Sports programming at these times caters to a captive audience, loyal sports fans waiting for a game to begin. Scheduling sports shows on weekday afternoons and evenings is risky since people are at school or work and would not have the time to truly partake in all elements of the programs. Weekend afternoons are also poor choices since people are listening or watching the actual games. Regardless of what timeslot is chosen, it should stay in effect for the entire semester; spontaneous programs cannot develop a loyal following.

Preparation

Remotes: Before a program can be aired, the sports staff must be well prepared. First play-by-play and color analysts should conduct extensive research in order to be knowledgeable about the teams, plays and rules. Begin with coach interviews to uncover offensive and defensive strategies; and read up on the game rules, regulations and calls. In addition, sports staffers will need the players' numbers and stats to call during gametime which can generally be found in a simple game program. Also, an understanding of the sport's history and the teams' histories can be helpful. Sportscasters must be knowledgeable so as to properly call the game, keep the listeners well informed on the up-to-the-second action, and be able to fill time when action is slow. Without adequate preparation and research, the sportscast will sound unprofessional which could result in less listeners.

The sports staff will also need to be prepared for the technical aspects of the remote. Test the equipment to ensure it is in proper working order a few hours before the start of the game. If there are any problems, there will then be plenty of time for repairs before gametime. The broadcasters also need to keep in close touch with the game engineer and/or producer standing by in the studio, possibly with the aid of a detailed log, so both ends of the remote team will know exactly what is going on and when.

For a remote broadcast, pregame, halftime, and postgame shows may be in the lineup. These shows can be done live at the time of the remote or can be pre-produced. Of course, preproduced programs will need to be completed prior to game day so that the game log can be scheduled and so the sportscasters can organize their comments. For example, a pregame show may consist of an overview of expected team strategies, key players, and what impact the game may have on the two teams. The pregame show should look at other important games around the league and what the outcomes could mean. The halftime show could contain a pre-produced interview with the coach about possible strategies and changes depending on the current status of the game; then the broadcast booth could take over to rundown the first half and other league scores. A sport like baseball that has no halftime show, or hockey that has breaks between periods, may include a pre-produced interview with the coach as a part of the pregame or break. The postgame show should have a short rundown of the game and the final scores from around the league, and the possible impact of the day's games. The postgame show should be short because a long rundown would only be redundant for those who had listened to the game.

A helpful hint with the halftime show is to stay with sports programming; don't change format with music or news. People who tune in to music or news may be confused and think that the game is not being broadcast; also, sports fans may be turned off by music or news.

In-studio: Preparation for in-studio sports programming is just as important. Before the interviewer can begin researching, an athlete will need to be contacted for the program. If the athlete is a university player, the best route may be to call one of the team's coaches and ask for suggestions. This will let the coach feel in control of the situation; in addition, it ensures that other athletes receive some notoriety.

Attaining interviews from professional athletes is not as impossible as it sounds. Try calling the team's public or media relations department and ask for a live or telephone interview. Explain that the interview would make an excellent opportunity for both parties, especially for the exposure to the college audience. Research for an interview show should focus on facts pertaining to the athlete's sport, team, past and current seasons and games, and great career moments. With this information the sportscaster should be able to come up with about 20 questions for the interview which could be asked of the interviewee in advance in order to find out what other questions the athlete wants to be asked. A final 20 questions can be prepared which should ensure enough topics to fill an entire show.

Research for call-in shows should focus on the sports topics of the week at the school, region, and from around the country. Read the sports pages of various newspapers and sports magazines to allow for a variety of sports topics to be covered so that the audience can be informed of and have a chance to respond to the many different events of the week. Make sure there is some type of outline set for the show in advance to avoid cold readings. Another hint: limit the time on topics that do not generate audience response. The show is geared toward the community; if they are not calling, the subject may not be interesting them.

Play-by-play Techniques

The purpose of broadcasting sporting events is to allow the community to enjoy the games without having to be there. Yet if the broadcast team doesn't use the proper techniques, the listener may get frustrated and tune out. The station ID should be announced on the half-hour, on outcues, coming back from breaks and during long stalls in action so that the listeners who may have just tuned in know they have the right station. It is also important to give the score as often as possible; this depends on the sport, however. A fast-paced game should have scores reported more often than the slower-paced games since score changes will often create different scenarios. Holding off at times from announcing the score will force listeners who have just tuned in to find out the score to keep listening. If they have to wait, they may get wrapped up in the action and decide to listen to the remaining portion of the game.

When covering the play-by-play, the sportscasters need to avoid excessive repetition and create a constant flow of action so the listener can understand the progress of the game as if they were there. The sportscasters should maintain a consistent broadcasting style. This keeps the listener happy; they will tune in to hear a play-by-play in a format they can understand and enjoy. With play-by-play, make sure to set the scene at all times, regularly giving the scores and time remaining. There is a fine line to walk in play-by-play; what seems like repetition to the sportscaster may actually help the audience to keep the game action straight.

Play-by-play relies heavily on the sportscasters' style. The way they see the game is the way they'll interpret it to the listeners, therefore it is difficult to give step-by-step techniques. Experiment and evaluate listener feedback on the style used for play-by-play.

Remotes

A sports staff that goes on remotes for live broadcasts should also research available remote equipment. There are three types of equipment: a phone hookup, a straight cable hookup at the sports facility and a Marti unit. The Marti unit, which employs microwave technology, has been considered by many to be the best since it is relatively inexpensive with no recurring costs, is compact and easy to carry, and has decent sound quality. Its only true limitation is the transmission length; average for mountainous terrain is 5 to 10 miles, while on flat land transmission can reach up to 30 miles. The phone hookup is also an easy unit to move around, yet the station will have to deal with arranging broadcast times with the phone company and paying the related charges. Therefore, using a phone hookup can become very expensive over a long period of time. The straight cable hookup is good since the hookup to the station

is permanent and has an excellent sound quality. Cable, however, is the most expensive option and is difficult to get installed at many sports arenas and/or fields. Don't forget the handy tape recorder for use in tape-delayed broadcasts.

Station Access to Campus Crime Reports

Some officials at good old "State U." would like you to believe that you are going to school in a crimeless Utopia. These same officials might try everything in their power to reinforce this overly pleasant image of their college or university. Some may even go to the extreme of trying to suppress information concerning certain aspects of campus crime.

As much as we'd like to believe in the stereotype of colleges being a safe, peaceful haven of academia, reality dictates that crimes do happen on college campuses. Murder, rape, assault, robbery, etc., don't stop at the college gates. Being part of the college student news media includes the responsibility to help make the campus a safer place.

Getting to the Story

Imagine that it has been brought to your news department's attention that a specific crime has been committed on campus that should be reported to the campus community. The first thing to do is to go to the office responsible for law enforcement/public safety on your campus.

This might be a public safety, security or police office funded and controlled by the school, an office funded by the school but whose officers are affiliated with a local police or sheriff's department or a branch of the city or county police located on or near campus. There might be more than one such agency for your campus—a campus security office and a local police department, for example, both of which operate on school property. You will probably want to try gathering information from both.

It is important to express to the officers, staff, etc., that you are not their enemy, out to portray them in a negative light. Make sure they understand that you are cooperating with their effort to minimize crime on campus. This understanding may lead to a more open, cooperative relationship between the college media and campus police/security.

Now that the police know what your intentions are, what exactly are you asking for? Upon arrival, identify yourself and the station to which you belong. Next, ask for whomever is responsible for handling press inquiries or the person who handles the police blotter or incident reports. Different police and security offices have different names for the reports about crime that they keep. But there are three general types of records journalists are interested in seeing:

- *Blotter or Incident Report Log:* This is a daily summary of every incident the office responded to or was called about. It will usually give a brief description of the incidents as well as the time and the place where they occurred. Some police offices, especially smaller ones, may not keep a blotter or log of these summaries. They may only keep the reports on which the summaries are based, in which case you will want to ask for an incident report.

- *Incident Reports:* These are the more detailed reports that are typically filled out by the officer or officers who actually dealt with the incident. They will usually give the names and addresses of the individuals involved in the incident, if known, and will provide a longer narrative of what happened. This is often the most valuable document for finding the details of the incidents you want to cover. In some states where incident reports are not public records, the condensed version in the blotter may be all that you will see.

- *Arrest / Booking Log:* This is a record of all individuals who are charged with crimes. Only police offices that have arrest powers will have this kind of log, but if they do, it can be an important source of information for stories about individuals breaking the law. This log will give the name, address and age of someone accused of a crime as well as the charge.

Open Records Law

In some instances, the campus police themselves may opt not to release certain information for an assortment of reasons. It is important, in these instances, for the reporter trying to get this information to know the specific provisions of their state's open records law.

Each of the 50 states and the District of Columbia has an open records or "sunshine" law that guarantees access for the public to certain government records. These laws are the most valuable ally you have in your effort to uncover campus crime. The laws vary, sometimes significantly, from state to state in the variety of police reports they cover.

The Student Press Law Center recommends the following three steps to determine whether or not your state's open records law will give you a right of access to campus crime reports:

- *For a public college or university:* you should be entitled to campus crime reports to the extent any police records are covered under your state's sunshine law, even if your security officers do not carry guns and can not make arrests.
- *For a private college or university:* find out if your campus police or campus public safety office has law enforcement authority. Simply ask the public safety chief or check the school's administrative policy or bylaws concerning the campus security force. The local police should be able to answer this question also. If the answer is yes, then your campus police should also be subject to the state open records law. If you attend a private school in either Massachusetts or Oklahoma and your campus police does have law enforcement authority, your state's law explicitly says that your school is subject to the state open records law. As of February 1992, similar legislation was pending in other states, so check your state law or call the Student Press Law Center to see if your state is included here as well.
- *For a private school with a campus security department that does not have law enforcement authority:* you might still be able to claim that they are subject to the open records law depending on the language of your state statute and the role the public safety force serves. But you will probably have to use more creative methods of obtaining the crime information and accept that the law does not require these agencies to provide the information you need.

Sometimes it may be easier to get information if you point out to the officials, police, etc., that it may be beneficial to cooperate and detrimental to decline. The recently passed "Student Right-to-Know and Campus Security Act" (20 U.S.C. Sec. 1092 (1990)) requires public and private universities to compile statistics which relate to on-campus crime and make them available to the public. If this is not done accordingly, these same colleges and universities will lose their federal funding. Schools were required to begin recording these statistics on August 1, 1991 and must have submitted their first reports on September 1, 1992. This will be an annual requirement for all institutes of higher learning.

While the law does not require schools to allow access to current police reports, it is at least a first step toward uncovering information that was previously inaccessible at many institutions. Some schools have done much more than required by this law and have begun to open their records to the college media and the public. A smart school administrator will realize that being open with information about campus crime is good public relations.

Being persuasive

Once you are armed with this necessary information it should become easier to find the records you need to see. However, this does not guarantee cooperation every time you wish to see a certain report. You have the right to take legal action if you feel you are being denied access for any reason. The Student Press Law Center gives alternatives to court in your effort to persuade officials to open campus crime records to the public. Among these are:

- *Make the issue of access to campus crime reports a regular broadcast news item.* Editorialize about why the policy denying access needs to be changed. Many college stations (and newspapers) are hesitant to make themselves a focus of the news but remember that it is your audience who are ultimately being denied information and they who will suffer because of it. Get them involved.
- *Enlist the support of the student government and sympathetic campus groups including the faculty senate and women and minority student organizations whose members may have been the victims of crime on campus.*

- *Contact the local news media and professional press organizations* such as the Society of Professional Journalists and state broadcasting association to make them aware of your situation and enlist their support. Find out if they have had similar problems with the campus police. They might be interested in the records you seek and willing to join in your fight against the school. Given the timeliness of the issue of campus crime, they might also run stories about your efforts.

- *Write or call your local, state, or national legislators* who might vote on funding for your school and tell them your plight. Frequently, politicians rely on student campaign workers and look for student votes. They might be able to apply some effective pressure on school administrators.

- *Urge students who are victims of crime on campus to make it known.* Ask them to report any incidents to the local police (and not to presume that campus security will do that for them) and to come forward to your station to relate their stories. Explain that the campus community should know where and how crimes are being committed so that they can take steps to protect themselves. Run public service announcements which include the city police's phone number and your office number which encourages your audience to call when they are victims to help stop campus crime.

- *Inform school officials that failing to disclose crime information puts the university's own pocketbook at risk.* There is a growing number of court decisions that have imposed liability on universities for failing to warn students of repeated criminal activity on campus. Finding an affirmative duty to protect students, state courts have held both private and public educational institutions liable for the criminal acts against students on campus by third persons where it was reasonable for the school to foresee that such conduct might occur. Urge them to look at: *Mullins v. Pine Manor College*, 449 N.E.2d 331 (Mass. 1983) and *Peterson v. San Francisco Community College District*, 685 P. 2d 1193 (Cal. 1984).

The Student Press Law Center can be reached for further assistance by calling the Access to Campus Crime Reports Hotline at 800/488-5242 or 202/466-5242 from 9 a.m. to 6 p.m. Eastern time, Monday through Friday.

Once again, when asking for campus crime reports, do not make it seem like you are immediately ready for war. Be courteous and cooperative and you may accomplish your task quickly and easily. In some instances, it may be necessary for you to remind your campus police and/or school administrators of federal and state open records laws. Once the people you are dealing with are aware of the laws, it should make all your jobs less difficult.

Try to convince the administration that while publicity about crime might hurt the school's image, the appearance that the school is trying to cover up crime (especially if you can document incidents where students have been victims) will definitely tarnish the school's reputation and its ability to claim that it cares about the safety of its students. By bringing crime reports out in the open, the college or university can demonstrate that it is trying to respond to the problem and make the campus a safer place.

Improving Your Coverage of Campus Crime

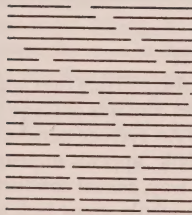
- *Assign an experienced reporter or editor to the campus police beat* who will make regular visits to the police office. Let the officers know you care about doing a good job covering their work and that accuracy is important to your broadcast.

- *Ask campus police officers what issues they think your audience needs to be informed about* to help them avoid becoming victims of crime. Follow up on those ideas and take advantage of the police as willing sources for your stories.

- *Request permission to walk or ride with a campus police officer* on his or her rounds some evening so you can get a better sense of the crime problems your campus is confronting and the burdens campus police face in battling it.

- *Start a regular "crime on campus" spot/segment* in which you broadcast a listing of incidents that have occurred on campus as well as suggestions for fighting crime. Possible topics: bicycle theft, date rape, automobile vandalism, means for getting across campus at night, dorm security and hate crimes.

SECTION 6



N A C B

Indecency Guidelines

Watch Your Mouth

The FCC has ruled that there is certain material as well as certain words, phrases, etc., that are not to be aired. "Obscene" broadcast content is never allowed; "indecent" material is permitted only during "Safe Harbor" hours (more on that below). The difficult part of this is determining what programming is OK and not OK to air. It hasn't helped that the FCC will not issue a declarative ruling outlining what types of content are permissible or impermissible. The generic definition of what the FCC does not want you to air is: "language or material that depicts or describes, in terms patently offensive as measured by contemporary standards for the broadcast medium, sexual or excretory activities or organs." (FCC 91-27, 1/25/91).

In 1978, the FCC vs. Pacifica case brought about the seven "dirty" words which are not to be used on the air. The comedian George Carlin had used the words on his album *George Carlin, Operation: Boole*, which in turn, was broadcast and caused the FCC to react. Those seven "dirty" words which are prohibited during broadcast are shit, piss, fuck, cunt, cocksucker, motherfucker, tits.

Besides this, the FCC has not been particularly specific on what is indecent vs. decent. However, based on specific cases that the FCC has ruled on, and when stations have been found guilty in recent years, we know the following:

- George Carlin's famous "seven dirty words" (and numerous other words closely related to sexual or excretory acts) are indecent
- Double entendre of a sexual nature (euphemisms or slang terms for sexual acts whose meaning can be determined from context of the broadcast which would offend the community) is indecent
- When the allegedly indecent content is "considered in context [to be] an integral part of a *bona fide* news story", then it is not indecent – one of the few safe exceptions. (FCC Report No. MM-520, 1/25/91).

A Bit Tougher Than Washing Your Mouth Out with Soap

Once the indecent broadcast has happened, apologies to the FCC won't completely absolve your station from blame. According to the Washington, DC law firm of Haley, Bader & Potts: "Disciplinary and remedial actions taken in the wake of an indecent broadcast will be considered only in determining the size of any fine to be imposed. Such actions must be 'prompt and effective' to have any impact." In other words, what you do after the broadcast to remedy the situation (e.g., suspending/firing the DJ, instituting a stricter station indecency policy) can only reduce the fine. According to the FCC, your station is still guilty and the incident will be on record, which could hurt you at license renewal time.

The maximum fine levied by the FCC for the transmission of indecent/obscene material is \$12,500, although the usual fines given are only fifty percent of that amount. For more information, consult the "FCC Fines" section in this handbook.

If You Can't Say It, You Can't Play It

The FCC has ruled that indecent material also extends into any music lyrics which use these words, as well as anything else which is broadcast and contains obscene language. According to the FCC, "material must meet a three prong test: (1) An average person, applying contemporary community standards, must find the material, as a whole, appeals to prurient interest; (2) the material must depict or describe, in a patently offensive way, sexual conduct specifically defined by the applicable state law; and (3) the material, taken as a whole, must lack serious literary, artistic, political, or scientific value."

Sailing for "Safe Harbor"

In 1988, the FCC tried to impose a 24 hour-per-day ban on the broadcast of indecent material. The law which would have implemented this ban was immediately appealed and caused the FCC to continue its practice of Safe Harbor. *Safe Harbor* is a time period when material defined as indecent may be broadcast if preceded by an appropriate warning announcement.

Currently, the Safe Harbor is unofficially 8 PM to 6 AM. Though the FCC does track stations when technical signal interference is suspected, they do not go around in "little black vans" monitoring broadcasts for program content. Therefore, the current (though unofficial) FCC policy remains that they will *respond* to listener complaints of alleged indecent broadcasts airing between 6AM and 8PM. However, a tape or transcript of the allegedly offensive broadcast must be supplied in order for the FCC to act meaningfully on the case. Nevertheless, for safety's sake, consider the suggestion of preceding questionable programs during the safe harbor with a warning announcement. Recording a generic "disclaimer" tape that anyone can use saying something to the effect that "the following program contains explicit material that may be offensive to some viewers" is an easy way to do this.

What Is Indecent?

An individual DJ or whomever else is on the air does not have the option of determining what will or will not be broadcast. A good practice is to take whatever questionable material you intend on airing and bringing it to the station's general manager.

The indecency policy at WSIA-FM/College of Staten Island states that "if someone broadcasts obscene and/or indecent material, or hears someone else do it, the General Manager must be notified." Following this incident, it is up to each manager and/or university liaison to determine what disciplinary actions must be taken.

Label Your Material

Another practice which could help prevent any FCC action is labeling any material which may be considered indecent, pornographic, or offensive to any particular group. This could include labeling albums, cassettes, CD's or any other recording mediums with explicit music lyrics or spoken program content. It would then be up to the general manager whether or not to pull the material from the station's library.

How to Keep a "Decent" Station

This section of the handbook is meant to give you ideas to implement in your own station policy. If you don't want to face trouble with the FCC and/or your school's administration, it is most important to at least have a document as part of your written station policy which states what your station can or cannot broadcast, especially as it relates to FCC-defined indecent and obscene material.

In summary, it should cover: (a) how music and other program content is screened before airing or being inserted into rotation, (b) what types of program content are not allowed, (c) when more explicit content *can* be aired, (d) what disclaimers must be aired, (e) disciplinary action for violations, and (f) how to handle program complaints from the outside.

However, not all of these suggestions may be relevant to your station. It depends on the station's general attitude towards program content, community standards in your particular area, and other factors. Indeed, if all "indecent" broadcasts occur during the Safe Harbor times, then you will probably never face legal problems. However, because the laws in this area are in flux and conservative groups are always lobbying, the Safe Harbor may one day disappear, or FCC definitions of indecent broadcast content could become stricter. Therefore, NACB suggests drafting some sort of policy along these guidelines in order to insure your station's reputation and success.

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Reference Memorandum - 50 - 1991 - Chapter 3

June 20, 1991

Indecency Guidelines

On May 17, 1991, the Court of Appeals for the D.C. Circuit struck down the FCC's 24-hour per day ban on "indecent" broadcast matter. (See Memorandum #48, May 23, 1991.) The court otherwise reaffirmed the expanded enforcement policy with respect to indecency which the Commission adopted in April 1987. This memorandum outlines that policy and reviews key FCC rulings which interpret it.

I. Definition. In 1987, the Commission replaced its "seven dirty words" standard with a "generic" definition of indecency. Indecent material is now defined as: "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

a. Context. The Commission has defined context only by stating that it encompasses a "host of variables" which include the "manner" in which the material is presented, the issue of whether the offensive material is isolated or fleeting, and the "merit" of the material.

b. Depictions or Descriptions. The new definition extends to television broadcasts, but to date no television station has been fined for broadcasting indecent material.

c. Patently Offensive. The standard applied is a national standard based upon what the Commission at any given time believes will offend the "average" broadcast viewer or listener. Because the standard does not look to local values or sensibilities, it is discernible primarily through rulings as to what the Commission finds "offensive." Examples of its findings include: popular songs which contain repeated references to sex or sexual organs (e.g., "Penis Envy," "Walk with an Erection," "Erotic City," "Jet Boy, Jet Girl," "Makin' Bacon"); D.J. banter concerning tabloid sex scandals (e.g., Vanessa Williams's photographs in *Penthouse* and a honeymooner whose testicle was caught in a hot tub drain); discussions between D.J.s and callers concerning intimate sexual questions (e.g., "What makes your hiney parts tingle?"; "What's the

grossest thing you ever put in your mouth?"); dirty jokes or puns ("Liberace was great on the piano but sucked on the organ"); non-clinical references to gay, lesbian or oral sex, masturbation, sodomy, erections, orgasms, etc.; and the seven dirty words (shit, fuck, piss, cunt, cocksucker, mother fucker, tits).

II. Hours of Enforcement. In striking down the 24-hour ban, the court instructed the Commission to conduct a further inquiry to determine a reasonable "safe harbor" for broadcasting indecent material. Until such hours are permanently established, the Commission will continue to enforce its indecency policy between the hours of 6:00 a.m. and 8:00 p.m. In effect, it has temporarily adopted an 8:00 p.m. - 6:00 a.m. safe harbor period.

III. Defenses. The Commission has recognized a limited number of defenses to indecency complaints. These include:

a. Procedural defects in the complaint. Complainants are required to identify the call letters of the broadcast station, the date and time of the broadcast, and provide a tape, transcript or significant excerpt of the material which is the subject of the complaint. Although the Commission may simply dismiss a defective complaint, it may also give the complainant an opportunity to repair defects or ask the broadcaster to respond to the complainant's allegations and supply a tape of the program material.

b. Time of broadcast. The Commission has dismissed a number of complaints which relate to broadcasts between 8:00 p.m. and 6:00 a.m., for example, KZKC-TV's 8:00 p.m. broadcast of the movie "Private Lessons" and WGBH-TV's 10:00 p.m. coverage of an exhibit of Robert Mapplethorpe photographs. The 8:00 p.m. deadline is enforced strictly, however: KLUC-FM, Las Vegas was fined \$2,000 for broadcasting an indecent song at 7:53 p.m.

c. Context. Material contained in political advertisements, news and public affairs programs has been found not to be offensive because of "context." The Commission denied a complaint against a political ad

in which a mayoral candidate opposed the incumbent's proposal to buy a clock for the City Hall building with the rallying cry, "clocksuckers." It denied a complaint against a segment of "All Things Considered" featuring a wiretapped conversation with reputed gangster John Gotti, in which he repeatedly used variations of the word "fuck." And it denied a complaint against the telecast of a high school sex education class. The Commission, however, fined KSO-FM, St. Louis, Missouri \$2,000 for a program in which two D.J.s read from and commented on a *Playboy* interview with Jessica Hahn. In that ruling, it rejected arguments that the D.J.'s remarks were essentially news commentary and warned that "while the newsworthy nature of broadcast material and its presentation in a serious, newsworthy manner would be relevant contextual considerations in an indecency determination, they are not, in themselves, dispositive factors."

d. *Merit.* The Commission has stressed the fact that merit is "simply one of many variables, and it would give this particular variable undue importance if we were to single it out for greater weight or attention than we give other variables." The Commission refused to issue a declaratory ruling that James Joyce's *Ulysses* was not indecent, and denied a complaint against a reading from *Ulysses* primarily on grounds that the reading occurred after midnight. No indecency complaint has been denied solely on grounds of the merit of the program material.

e. *Isolated or Fleeting Statements.* The Commission has dismissed complaints which merely cite the use of isolated words or phrases in a broadcast, and has stated that it would "not necessarily" take action against "the isolated use of unplanned expletives during live coverage of news or public affairs programs." The Commission, however, fined a Las Vegas FM station \$2,000 for airing a Prince song which repeatedly used the single word "fuck."

IV. *Unsuccessful Defenses.* In outlining its indecency policy and ruling on indecency complaints, the Commission has discussed a number of defenses which it will not credit in making indecency determinations. These include:

a. *Licensee's good faith judgment.* Broadcasters are held strictly accountable for airing indecent material. The Commission gives no weight to the broadcaster's judgment that material was not indecent, although it may take such judgments into account in determining the severity of the sanction to be imposed.

b. *Humor and spontaneity.* The Commission has repeatedly rejected arguments that humorous or ironic intent should be considered in determining whether material is indecent. It has similarly rejected arguments that the indecency policy interferes with the spontaneity of talk or call-in shows.

c. *Popularity.* In response to a complaint against a Howard Stern program, the licensee offered demograph-

ic data to show that the show had broad appeal and did not offend adult listeners in the New York metropolitan area. The Commission rejected this showing as irrelevant and again noted that it did not consider local community values in determining whether material was offensive.

d. *Lack of appeal to children.* The Commission similarly rejected a survey which purported to show that virtually no children listened to the Stern program. The relevant test, the Commission held, was not whether children actually listened to a particular program, but whether they listened to any program in the market. So long as there were children in the market, they might "incidentally" tune in to a station carrying indecent material.

e. *Lack of pandering or titillating appeal.* Material may be indecent even if it is not pandering or titillating in nature. Songs such as "Penis Envy" and "Makin' Bacon" were held to be indecent because they contained lewd references to genital organs, even though those references may not have been too titillating.

f. *Innuendo, double entendre, indirect allusions.* Material may be indecent even if it does not contain graphic descriptions of sexual activity. An indirect allusion may be deemed offensive "if it is understandable and clearly capable of a specific sexual or excretory meaning which, in context, is inescapable." WIOD (AM), Miami was fined \$10,000 for airing material such as "Candy Wrapper" (a song in which various candy bar names symbolize sexual activities) and "Butch Beer" (a satiric commercial which, in the Commission's view, contained an "unambiguous" "lesbian theme.")

g. *Surprise.* In rejecting arguments that a D.J. was surprised by the indecent remarks of a caller, the Commission has suggested that all stations using talk show or call-in formats should pre-record these programs or use some form of screening device, such as a tape delay, so that inappropriate remarks can be edited prior to broadcast.

h. *Remedial Efforts.* Disciplinary and remedial actions taken in the wake of an indecent broadcast will be considered only in determining the size of any fine to be imposed. Such actions must be "prompt and effective" to have any impact. The Commission refused to reduce a \$2,000 fine against WZTA-FM, Miami where the licensee took no action for more than two months after a D.J. aired indecent material.

Please direct questions about the Commission's current indecency policy to John Crigler.

SECTION 7



N A C B

1993 STATION HANDBOOK

Legal Queries

Cary Tepper is a communications lawyer at Putbrese, Hunsaker & Ruddy in the Washington, DC area familiar with legal issues affecting college radio and TV, and also serves as NACB's legal counsel. This section of the handbook includes his answers to college stations' most common legal questions, as printed in the "Legal" column of *College Broadcaster* magazine since January, 1991.

He will respond in this column to selected questions submitted to him in writing c/o NACB. Even if we do not print your question, it will be answered. Though written submissions are strongly preferred, questions of an urgent nature from NACB members may be phoned in to 401/863-2225. Mail questions to: *College Broadcaster* Legal Column, c/o NACB, 71 George St./Box 1824, Providence, RI 02912-1824.

Questions are grouped by general topic: **Commercials, Fundraising & Underwriting; Digital Broadcasting (Radio & TV); FCC Fines; FCC Rules-Other; Music Licensing & Program Material Copyright; Payola & Plugola; Programming Rules; and Promotions;** in that order below. Leading each question is the date of the issue of *College Broadcaster* in which it appeared (in parentheses), preceded by its title as it appeared in that issue's Legal column.

Commercials, Fundraising & Underwriting

"Commercials on Cable Access?" (April/May 1992)

Q: Our local cable system is refusing to broadcast our programming on their public access channel because the programs contain commercials. Are they allowed to do this?

A: From an FCC perspective, your programs cannot be denied transmission on the public access channel simply because they contain commercials. Recently NACB requested—and received—an Advisory Ruling from the FCC on this very topic. According to the FCC Ruling, "this agency administers no rules or policies that would prohibit cable channels (including access channels) or closed-circuit systems from carrying programs containing commercials." However, the FCC Ruling recognized that local franchising authorities or other state and local agencies may adopt contrary rules or procedures. Therefore, if your programming is refused, try to get a specific explanation for the decision. If the decision is based solely on a misunderstanding of FCC rules and regulations, call NACB for help. We will gladly send you a copy of the Advisory Ruling so that you may educate and inform the local cable company.

"Hands Off Station Funds" (April/May 1992)

Q: The money that our station raises from promotional/underwriting spots is deposited into an unrelated account by our college, and the station is not allowed to use the money. Is this legal?

A: Although there are no FCC rules that specifically address this matter, the situation you describe violates the spirit of the non-commercial regulations from a "frauds" perspective. While the FCC permits and often encourages non-commercial stations to broadcast underwriting announcements and participate in a variety of fundraising efforts to maintain the operation of the station, there is an inherent assumption that such money will actually be used for the station's operations. The money raised does not necessarily have to be deposited into a separate radio station account. And the college could legitimately divert some of the money to defray utility costs, rent for the studio, insurance, etc. But a reasonable amount of the money must go to the station; otherwise, the listeners who sent in their money will have been defrauded.

"Illegal Creativity" (February 1991)

Q: In last month's issue you said that a station could run a syndicated radio program containing a full-fledged commercial spot (not an underwriting announcement). What if I create a show and syndicate it to my station, get a local pizzeria to sponsor it, and give them a commercial spot in exchange for pizzas, not cash?

A: No good. The case discussed last month is a special exception to the rule – the deal must be a straight barter: receiving the program in exchange for running it (with the built-in ad). As a DJ at the station, you are considered tied to the station as staff. The pizza, though not cash, would be considered "in-

kind" (goods or services) compensation to the station as well as to you, which violates Section 399B of the Communications Act, as amended.

"Slogans in Moderation" (April/May 1992)

Q: Can a non-commercial, educational radio station use identifying slogans of companies in underwriting announcements?

A: This answer depends upon the exact slogan of each company. If the slogan does not contain any comparative or qualitative language, and cannot be construed as promotional, the identifying slogan *can* be used. The rule here is that you must make a good faith determination as whether or not the slogan sounds too much like a commercial, and less like an underwriting spot. For example, the slogan, "GE: We Bring Good Things to Life," is permissible because the slogan is not product-specific, and the language is not persuasively promotional. However, the slogan, "Metropolitan Life Insurance: Get Met, It Pays," is *not* permissible because the slogan is definitely promotional. The words encourage the listener to "get" insurance from that specific company.

"Syndicated Radio Programs" (January 1991)

Q: Can a non-commercial educational broadcast station run a syndicated radio program that contains a full-fledged commercial (not an underwriting spot) if the program is received on straight barter (no cash or in-kind [goods or services] compensation to the station)?

A: Although the station's own policy may rule otherwise, the answer is "yes." Section 399B of the Communications Act, as amended, prohibits a non-commercial station from broadcasting an advertisement in exchange for remuneration. However, if the syndicated program is received on straight barter, the statute's remuneration restrictions are satisfied.

Since the FCC expects all non-commercial broadcasters to exercise discretion in the management and operation of their stations, a few words of caution are warranted in this area. The legislative history behind Section 399B indicates that Congress expects such advertisements to run at either the beginning or end of the syndicated program, or at a point in the programming where a natural break would otherwise have occurred. If the syndicated programming is produced in such a manner as to place the advertisement "smack in the middle" of the regular program so as to actually interrupt the program, the airing of that syndicated show – although bartered – would violate FCC rules. Also, Congress expected only one or two commercials to be aired in such instances. Screen the program first. If it contains numerous commercials, don't run it.

"TV Underwriting Spots" (January 1991)

Q: A college TV station wants to broadcast an underwriting spot wherein the verbal content would merely identify the sponsor and mention the sponsor's location, but the visuals would include moving shots of the underwriter's store, including "Sale" and "Discount" signs. Is this permissible?

A: No. Although moving shots are permissible in non-commercial TV underwriting spots, the station cannot do indirectly what it is prohibited from doing directly. The content of both aural and video underwriting announcements are restricted by federal regulation. These announcements can identify the sponsor, provide a neutral description of the sponsor's business and provide the location of the business. If an underwriting spot provides demonstrative information that promotes the business, it violates the FCC rules. In this instance, since the rules prohibit verbal content from including any language to indicate the store had a sale going on (or any similar information indicating discounts), the visuals cannot provide such prohibited information either. Even if the camera quickly panned the signs, the fleeting images might be construed as subliminal advertising.

Editor's Note: NACB has published a memo describing what types of things can be included in non-commercial underwriting announcements vs. commercial advertising spots for radio and TV. It is free to any NACB member who contacts us.

"Underwriting Beds" (November/December 1991)

Q: We have been advised in the past not to combine a music bed with an underwriting announcement since the announcement might sound too much like a commercial. What legal ramifications would there

be if we combined an instrumental music bed with our station ID, or made the ID to sound like a bubbly jingle instead of a bland reading of words?

A: A non-commercial station should never combine music with its underwriting spots since this inclusion would create commercial advertisement-like announcements.

However, with respect to music and IDs, you are permitted to use this combination, provided you comply with the basic requirements of Rule 73.120, "Station Identification". Each station must broadcast its ID at the beginning and end of each day's operation, and hourly, as close to the top of the hour as feasible. As for the *verbal* content of the ID, the FCC's Rules are quite strict – the ID must consist of the station's call letters, *immediately* followed by the station's community of license. The name of the licensee *or* the station's frequency or channel number, or both, may be inserted *between* the call letters and the station location, but no other *verbal* insertion is permissible. Therefore, the use of instrumental music would not violate the rule. However, should a full song with lyrics be used, any lyrics audible between the call letters and the station location would violate the rule – and subject the station to a maximum fine of \$2,500, according to FCC fines.

With respect to transforming your station's ID into a creative jingle, the FCC's Complaints and Compliance Branch has advised us that would be OK, as long as the ID-jingle contains the required call letters and station locations, and that no words interrupt the announcement of the call letters and location, except for the permissible inclusion of the licensee's name, or the station's frequency or channel number. Also, make sure the jingle does not distort the sound of the words beyond easy comprehension.

"Underwriting Violations" (March 1991)

Q: What was the outcome of the recent FCC investigation of a non-commercial radio station in Mississippi for broadcasting prohibited advertisements?

A: On November 29, 1990, the FCC released its findings regarding donor and underwriting announcements broadcast by WJTA-FM/Kosciusko, MS. Early last year, WJTA broadcast several overly-descriptive announcements, such as the following:

- Want to know what the best kept secret in Ottawa County is? That's [name of business]... Stop by and see their beautiful selection of living room suites...
- Has the cold winter weather got your car down? In the market for a new or late model car or truck? [Name of car dealer] has a complete line of new and late model cars and trucks... They don't use high-pressure sales tactics or gimmicks. They just give you honest, down-to-earth prices...

In view of the above, the station was found to have violated Section 399B of the Communications Act of 1934, as amended ("no public broadcast station may make its facilities available to any person for the broadcasting of any advertisement"), as well as Section 73.503(d) of the FCC Rules and Regulations ("no promotional announcement on behalf of for-profit entities shall be broadcast at any time in exchange for ... consideration to the licensee.").

Since the FCC concluded that WJTA ceased airing such commercial announcements immediately upon receipt of the FCC's initial Letter of Inquiry, no fines were levied. However, should the station be found to violate these rules again, the FCC warned that fines would be immediately imposed.

Reminder: Only use neutral, non-descriptive language in your underwriting announcements. The most popular format is: "the following program is made possible by (underwriter name and location) offering (product X, Y ...)" For example it is legal to announce: "The following program is made possible by ABC Corp. of Gotham City, dealer and service center for Pluto cars and trucks." However, it is illegal to announce: "The following program is made possible by your friendly ABC Corp. dealer of Gotham City, your reliable sales and service center for the sleek new line of 1991 Pluto cars and trucks."

Digital Broadcasting (Radio & TV)

"Digital Broadcasting" (February 1991)

Q: Our school has a carrier current radio station and cable TV station. We are located in a dense media market with no available over-the-air radio frequencies or television channels. Will our station ever be able to get onto the broadcast bands?

A: Possibly. The FCC is currently considering proposals for the creation of a digital audio broadcasting (DAB) band. Digital broadcasting eliminates many of the problems that today's FM and AM suffer, such as interference from adjacent channels. It also offers higher signal quality and expanded geographic coverage using less power, among other benefits. Digital HDTV, with equally dramatic improvements over current TV, is also being developed.

The 1992 World Radio Conference will settle many issues, but the FCC is not expected to begin licensing digital frequencies to stations until late this decade. However, most experts predict that digital broadcasting will replace FM, AM and analog TV soon afterwards.

Comments have been submitted to the FCC by numerous organizations on the subject, including NACB. Among other arguments, NACB's comments emphasized the need to continue the policy of reserving noncommercial channels under DAB. Compared to their commercial counterparts, college stations generally will have more difficulty purchasing the required new technology. A reserved band will help insure that they will eventually be able to participate in the digital age once the requisite finances are obtained.

Editor's Note: The National Association of Broadcasters (NAB) has published a new study, "Digital Audio Broadcasting: Status Report and Outlook," reviewing the latest developments in the field. It is recommended reading for those who want to learn more about DAB. The cost is \$25 to NAB or NACB members, available by calling 800-368-5644.

FCC Fines

\$35 DJ Fee (January 1991)

Q: What can we do regarding the \$35 DJ fee?

A: The \$35 fee, for the Restricted Radiotelephone Operator Permit, is required for any DJ or staff who would act as overseer of an FCC-licensed station's studio and transmitter. Since it could happen that any on-air DJ would be the only one around a college station during a particular shift, it is advisable for each volunteer to have the permit. (However, only one person at the station at a time needs to have the permit, so a station desperate to save money could institute some creative staffing arrangements to reduce the number of permits needed.)

Petitions by NACB, college stations and other organizations to the FCC have been fruitless. The Commission says that the fee was instituted by Congress and so can only be waived there. The only option left is to lobby Congress to change the language in the FCC fees section of the budget (Section 3001 of the Omnibus Budget Reconciliation Act) to waive the permit fee. NACB is attempting to coordinate an effort to find a sympathetic member(s) of Congress who would push this effort through. (See editorial on p. 6 for information on what your station can do.) In the meantime, however, the fees must be paid.

Note: Since this article appeared, the \$35 fee was overturned for non-commercial stations.

"Fining Novices" (April/May 1991)

Q: If a college radio station is staffed with "novices" who have not yet learned all applicable FCC rules and regulations, could the station be fined for a rules violation related to non-awareness or ignorance?

A: The premise of this question is troubling. Although some radio stations are licensed to colleges and universities, students should not use actual on-the-air time as basic training sessions. A federally licensed entity such as a radio station should not serve as a classroom. Noncommercial stations are licensed to promote alternative, educational programming. These stations must comply with all applicable federal and state regulations, just as their commercial counterparts do.

"New FCC Fines" (November/December 1991)

Q: We just learned that the FCC is increasing the amount of fines assessed against broadcast stations for rules violations. Will these new fines be imposed on non-commercial radio stations?

A: Yes. On Aug. 1, the FCC issued a Policy Statement regarding the substantial increase in fines that it will be levying on stations for violations ranging from Public File omissions to Improper Tower Lighting. In an apparent effort to raise more revenue, the FCC has decided to take advantage of a federal law passed in 1989 that permits it to assess larger fines (forfeitures) for rules violations.

For example, the new *maximum* fines for certain rules violations are as follows: inadequate tower lighting and marking (\$20,000), failure to respond to FCC communications (\$17,000), failure to maintain public file (\$7,500), failure to identify sponsors/underwriters (\$6,250), failure to maintain technical logs (\$5,000) and violations of enhanced underwriting announcements (\$2,500).

Although, in the past, the FCC has generally regulated non-commercial stations more leniently than their commercial counterparts, we encourage you not to take chances in hopes that the FCC doesn't inspect your station. The word around Washington is that the FCC plans to substantially increase its inspection visits to all stations from here on.

FCC Rules-Other

"Bad Advice" (April/May 1991)

Q: Recently we called the FCC about our station's use of an emergency antenna, and what steps we needed to take to comply with applicable rules and regulations. Later, we found out that the advice given to us over the telephone was incorrect. Could we have been cited or fined for relying on incorrect information told to us by an FCC staff member over the telephone?

A: Most definitely, yes. The FCC has ruled over and over again that telephone inquiries to its staff should not be relied upon. To begin with, callers often do not tell the "whole story," thereby jeopardizing a well-reasoned response. In addition, all FCC staff do not necessarily know every new rule change and revision. And, if the situation presented is new or novel, the staff might have to meet and discuss the matter, regardless of the strong opinion of one of its members.

One way to avoid a problem such as this is to ask the staff member to confirm his/her advice in writing. The FCC will often agree to do this. Then, once you have something in writing, you will be protected if that written advice later turns out to be wrong.

"Changing Call Letters" (September 1991)

Q: We would like to change the call letters of our radio station. We have compiled a list of new call letters and would like to check their availability. Any suggestions?

A: Although numerous companies advertise in broadcasting trade magazines that they will research the availability of call letters for a fee, we suggest that you save your money and call the FCC instead. The Call Sign Desk at the FCC will provide you with such information free of charge. The telephone number there is 202/634-1923. That office is very busy and understaffed, so please be patient and polite.

Editor's Note: If a call sign you want is now being used by a maritime ship, call or write NACB at 401/863-2225. We might be able to assist you in freeing that call sign for your use.

"Emergency Antenna" (April/May 1991)

Q: What are the rules regarding use of an emergency antenna?

A: Erecting an emergency, temporary antenna is permitted only if the authorized main and/or auxiliary antenna(s) is (are) damaged and cannot be used.

You do not need prior FCC approval to erect and begin emergency antenna operations. However, within 24 hours after commencing use, a letter or telegram must be sent to the FCC notifying them of the facts and circumstances surrounding the incident causing the authorized antenna damage, and requesting authority to continue using the emergency antenna for a certain specified time. The letter or telegram should include a description of the damage to the authorized antenna, a description of the emergency antenna, and the station's operating power with the emergency antenna.

"FM Translators" (March 1991)

Q: Did the FCC's recent rules revisions concerning FM translator stations implicate noncommercial educational FM (NCE-FM) translators?

A: No. However, a brief review of the FCC's rules concerning NCE-FM translators might be useful at this time.

The FCC recently restructured the FM translator rules so that they would be consistent with the intended purpose of translators – namely, to provide supplementary service to areas in which direct reception of radio broadcast is unsatisfactory due to distance or intervening terrain barriers. Due, in part, to the growing desire of many FM translator operators to operate as low power, local broadcasters with distinct programming, the FCC re-examined its rules. The FCC concluded that FM translators should "translate" (rebroadcast) rather than originate programming of their own.

Although the rules and regulations concerning NCE-FM translators are less stringent than those which apply to commercial translators, all operators are urged to comply with the following guidelines:

- *Allocated Frequencies and Power:* All FM translators may operate on any of the 80 non-reserved commercial channels (frequencies). In addition, NCE-FM translators may operate on any of the 20 reserved non-commercial educational channels. The proposed maximum power standard has been reduced to 250 watts at low HAATs (antenna heights), with the provision that additional antenna height must be traded for reduced power to limit signal coverage area.
- *Ownership Restrictions:* An NCE-FM licensee is not subject to any restrictions regarding the service area range covered by translators it owns and operates as long as the signal is transmitted over the air from the primary station to its translators. Independent parties are also eligible to become FM translator licensees for stations that are intended to rebroadcast NCE-FM stations.
- *Fundraising by Translators:* The FCC retained its rules which restrict on-air fundraising activities. In addition to normal solicitations done by the primary station, FM Translators may run up to 30 seconds of donor solicitations or acknowledgments per hour of their own. Announcements may be split during the hour.
- *Local Program Origination:* FM Translators may only rebroadcast the signal of an FM broadcast station. Program origination by any commercial or NCE-FM translator is prohibited with the exception of #3 above or to provide emergency warnings of imminent danger, though translators have no local service obligations.
- *Signal Delivery:* An NCE-FM translator operating on a reserved channel, and owned and operated by the primary station's licensee, may use alternative signal delivery means (other than over-the-air), such as satellite and microwave, under certain conditions.
- *Use of Auxiliary Frequencies:* NCE-FM translators owned and operated by their primary station may use auxiliary broadcast frequencies for program reception.

"License Renewal" (September 1991)

Q: Our station is filling out its FCC license renewal and there is a question asking if any of our owners have been convicted of a felony or involved in any lawsuits. Since our station is licensed to our university's Board of Regents, does that mean we must check this for each member of that Board?

A: Unfortunately, yes. "Owners" in this case would refer to your Board of Regents, so if any of those individuals have received felony convictions or are involved on any lawsuits, then that information should be included under that question on your license renewal application.

"Minimum Operations Schedules" (January/February 1992)

Q: Our noncommercial FM station currently broadcasts about five hours each day, excluding Sundays. Is our broadcast schedule in compliance with the FCC rules?

A: Unless your school is currently in recess, your operations do not comply with the FCC rules. Section 73.561 of the FCC Rules require all NCFMs to operate at least 36 hours each week, consisting of *at least* five hours of operation per day on at least six days of the week. While your station operations meet the minimum five-hour-per-day requirement, your overall schedule falls short of the 36-hour minimum.

Therefore, if you increase your operations to six hours per day, Monday through Saturday, you will be in compliance with Section 73.561.

Please remember, however, that stations licensed to educational institutions are *not* required to operate on Saturdays or Sundays, or to observe the 36-hour minimum operating requirement during those days designated on the official school calendar as vacation or recess periods.

Q: What are the long-term consequences of an NCFM not complying with a 36-hour minimum weekly operating schedule?

A: Since every broadcast station licensed by the FCC is required to operate in the public interest, any time a broadcaster (commercial or noncommercial) fails to comply with relevant FCC rules, there is the possibility that the FCC will impose a forfeiture penalty. Recently, the FCC released a list of possible rules violations and the associated fines that might be imposed. Although the list did not specifically mention what fine may be imposed for failing to meet the minimum operating schedule, such a rules violation may fall under the "miscellaneous violations" category, which carries a \$1,250 penalty.

In addition to a monetary forfeiture, there is also the possibility that a station's license renewal could be challenged. The challenger might argue that the station has failed to meet its public interest obligations by not operating the minimum numbers of hours. As a result, two things could occur: 1) the FCC revokes the station license and awards it to the challenger, or 2) the FCC requires both parties to enter into a time-share arrangement so they can both operate on the frequency.

"Public File" (February 1991)

Q: What is a public file and what must be included in it?

A: As part of its obligations as a public trustee, a non commercial broadcast licensee must make certain materials and records available for public inspection and copying. Failure to maintain or update a public file can result in FCC penalties.

Here is a summary of what it should contain (see Section 73.3527 of the FCC Rules for a more complete discussion): 1) *FCC Applications*, including any and all amendments and related FCC correspondence; 2) *Ownership Reports*, for up to seven years; 3) *Contracts & Agreements*, including bylaws, network affiliation agreements, management contracts, etc.; 4) *Requests for Political Broadcast Time*, made by or on behalf of candidates for public office along with station response and charges, if any, for up to two years; 5) *Annual Employment Reports*, i.e., FCC Form 395B and related EEO data, for up to seven years; 6) *FCC Procedure Manual*, called *The Public and Broadcasting, Revised Edition* (39 Fed. Reg. 32,288; 9/5/74), available from the FCC or NACB*; 7) *Donor List*, those supporting specific programs; 8) *Station-FCC Correspondence*, of any nature that is unresolved – if unsure, I suggest you keep it for three years.

I also recommend reading the FCC's Public File checklist and rules regarding public inspections of the file, all contained in a more detailed memo I prepared on this subject, available through NACB.

If your station discovers that certain documents are missing from your public inspection file, you can protect yourselves by sending a letter to the FCC, your legal counsel, university official or anyone else who could help acquire the missing items. Place a copy of that correspondence in your public file so as to document (a) your recognition of the missing documentation, and (b) the steps being taken to solve the problem. If you request the missing documentation by telephone, draft a memo which includes a list of the missing documentation and the names and telephone numbers of the parties contacted to assist you. Place a copy of that memo in the file until the documentation is received.

* Yes, this FCC Procedure manual is from 1974. Though it is old and some contents are not up-to-date, it is the most recent version in existence and must be kept in your Public File.

"Station Automation" (September 1991)

Q: Our school wishes to extend its radio station's broadcast schedule into the evening hours with the use of automation and remote control equipment. What FCC guidelines should we be cognizant of?

A: The Communications Act requires that the Licensee have supervisory control over the station's transmitter during all periods of operation. However, that operator need only be able to terminate the station's operation should it be the source of harmful interference or be operating inconsistently with the law. Meters, alarms, or automatic controls could be used to facilitate this supervisory control.

Also, the FCC must be able to contact the station during hours of operation. Therefore, the use of remote control at sites other than the main studio or transmitter must be identified to the FCC. In general, the school may operate its station by automation or remote control using any method that assures (1) a licensed operator is on duty, (2) the transmitter system operates properly, and (3) the FCC can contact station personnel during hours of operation.

Please remember that the operator on duty must know when to "pull the plug" on any indecent or improper programming, including any improper underwriting announcements. However, careful screening of all pre-produced programming will make the night operator's job easier, and prevent your station from being fined by the FCC.

"Station Interference" (April/May 1991)

Q: Because an area commercial station wants to increase power - which would cause interference to our signal - our station is being asked to change frequencies, which will be expensive and a pain. Can we do anything about this?

A: First, the commercial station must petition the FCC for the upgrade. If the FCC finds merit to the proposal, a notice of proposed rule making will be issued, and public comments will be invited. During the public comment period, you could either challenge the merits of the proposal (usually with the submission of a rebuttal engineering showing) or submit a counterproposal that would preserve the power increase but not require your station to change frequencies. However, in order for your comments or counterproposal to be credible, you must submit a statement from a qualified engineer.

If the FCC ultimately approves the upgrade, contrary to your comments or counterproposals, you will have to move. But cooperation early on can lead to a happy ending for all parties.

In New York state recently, commercial station WMNM-FM applied for a power upgrade. The FCC wanted to approve it. However, engineers determined that the higher power would interfere with WRMC-FM's signal, the existing station at Middlebury (VT) College, on a nearby frequency. Therefore, in its upgrade application, WMNM proposed that WRMC move further down into the noncommercial band to avoid interference. But the new proposed frequency would have conflicted with the previously submitted application of St. Lawrence University for a new station on that frequency.

Instead of a fight, the engineers of the three stations worked out a compromise: another frequency was found for WRMC that would not cause interference for either the upgraded WMNM or the proposed St. Lawrence University station. In addition, WMNM promised to reimburse WRMC for the costs of switching frequencies. (This is a legally supported request, by the way, but some colleges may not realize they can get those expenses covered.)

Music Licensing & Program Material Copyright

"Borrowing' Copyrighted Songs" (September 1991)

Q: In the April/May edition of *College Broadcaster*, you indicated that a student TV production, produced in the context of a credit-bearing course, may use copyrighted songs as themes, background music or under closing credits. Does this mean that I can just go into the store, purchase any record or tape, and use it as a music bed? Are schools exempt from synch rights? If so, does it matter where the show is eventually exhibited?

A: This topic has generated a lot of interest with our readers, and we thank you for all your calls and letters. According to the General Counsel's Office of the U.S. Copyright Office, you can just go into the store, purchase a record or tape, and use it as a music bed if the program falls within the educational purposes division of the copyright law. In this instance, we were told that synch rights are inapplicable. However, possible re-transmission of the show on a local cable system or other video

outlet poses a very serious problem. Since most viewers have to subscribe to such cable systems, and because such re-transmission is for entertainment or publicity – but not educational – purposes, you must either delete the music beds during re-transmission or pay all the appropriate copyright and music licensing fees.

“Dialogue Clips” (November/December 1991)

Q: We are thinking about using dialogue (not music) from certain films or TV shows as a form of comedic relief or teasers during our radio broadcasts. Can we do this without the formality of written permission or payment of licensing fees?

A: According to the Motion Picture Association of America, every component of a film (or television show) is under exclusive copyright protection. Therefore, before you appropriate any dialogue from a film or TV show, you must first contact the producer/studio responsible for the film or show, and obtain their permission for such use. We urge you to obtain such permission in writing. And, it is likely that the producer/studio will charge you a fee for such use.

“ID Beds” (November/December 1991)

Q: If our station combines a music bed with our ID, do we need to pay any music licensing fees?

A: If your station already submits a blanket licensing fee to ASCAP, the use of music with your ID would fall within the general ASCAP license. If you do not already pay ASCAP fees, we suggest that you contact ASCAP as soon as possible at 212/595-3050, or ask your counsel for assistance.

“License to Appropriate” (April/May 1992)

Q: Can we use songs sent to us by record companies in any way other than playing the full song? For example, can we use segments of songs as backdrops behind new stories, or as part of promotional spots?

A: Your station is permitted to use segments of songs – be it the instrumental portion or vocal portion – so long as the station already submits a blanket licensing fee to ASCAP or BMI. If the station doesn’t submit such an annual music licensing-use fee, your station cannot appropriate such music.

“Music Legal on College TV?” (April/May 1991)

Q: Our college TV station is producing a show that might ultimately be broadcast on the local cable TV system or on a national college cable network, such as U Network. The student producers plan to use copyrighted songs as background music in the plot of the show and/or during the rolling of the credits. Is the use of such music in this manner permissible?

A: Yes, as long as the production of the show is on an educational, non-profit basis. The 1976 Copyright Act, as amended, contains several applicable provisions relating to the limitations of copyright exclusivity. Although the holder of a copyrighted work maintains exclusive rights to the reproduction, derivation, distribution, performance, and display of the copyrighted matter, other parties may use the copyrighted work, without the risk of copyright infringement, under certain circumstances.

Section 110 of the Copyright Act provides an exemption where the performance relates to the systematic instructional activities of a non-profit educational institution. In the above scenario, if the students were required to produce the show as part of the curriculum of a specific class or general track of studies, the exemption would apply.

Another section of the Copyright Act that would apply is Section 1076, relating to “Fair Use.” In this instance, where the musical work is being used in an educational context and in a manner devoid of any profits, use of such material would be deemed fair and equitable and not subject to exclusivity.

A word of caution: The mere fact that the program is produced on college premises does not automatically trigger an exemption. The production must have a reasonable connection with the student producer’s educational curriculum.

“Music Licensing” (January 1991)

Q: If we pay the normal ASCAP and BMI license fees, can we use portions of licensed music in producing commercial spots?

A: No. ASCAP and BMI only control music performance rights. Re-recording portions of songs in the production of spots falls under the category of synchronization rights which is handled by other organizations. The largest of the authorizing agencies is the Harry Fox Agency in New York City (212/370-5330) and is a good place to start.

"Music Videos" (September 1991)

Q: We are a non-profit college cable TV station operated by our students. Our TV station is currently carried on our campus cable system, as well as on some of the local commercial cable systems. Our programming primarily consists of local educational shows and sporting events, PBS, student-produced shows, U Network, and other network programming. We are considering playing music videos. Can we do this without paying the record/video companies for the rights?

A: Absolutely not. The educational nature of your cable TV station does not exempt you from paying the appropriate copyright, performance, and music licensing fees associated with the complete appropriation and re transmission of such videos. Should your station desire to incorporate music videos into your programming, we suggest you first contact the producer, distributor, or agent listed on the video's label and inquire as to (1) what royalty and fee registration forms the station should fill out, and (2) the royalty and licensing fee schedule for the re-transmission of videos.

"Sound-Alike Ads" (February 1991)

Q: Can I do celebrity voice imitations on promo spots (station IDs, outside event promotion) and underwriting announcements?

A: Not without the celebrity's authorization. Two recent sound-alike cases resulted in large damage awards, based on a court determination that performers have a "right of publicity" to their voices, which may not be imitated without the performers' consent. While this is different than the federally-protected copyright which prevents use of recorded vocal performances by entertainers without permission or a licensing agreement, the right of publicity may be equally protective. This applies even if you don't mention the celebrity's name with the imitation.

To date, the only cases we are aware of concern commercial station ads. However, underwriting, IDs and other promos would probably fall within the precedent. These rulings would extend to any audio or video implication that a celebrity is endorsing the station, event, etc., just as if it were any other type of product.

Stations should adopt and circulate a concise, written policy prohibiting: 1) the production of spots that include any unauthorized sound-alike segments, and 2) the airing of any supplied spots that the station knows to contain an unauthorized imitation. Since most states have not yet ratified unambiguous laws in this area, when in doubt about the content of a spot, contact an attorney.

"You're Jinglin', Baby" (April/May 1992)

Q: We have a compact disc of themes from TV commercials. Can we use portions of these theme songs as "drops" between songs and programs?

A: No. Absolutely not. You cannot use any portion of such a commercial (or TV show, music video, or movie) without first getting permission from either the producer or distributor of the work. In your situation, look at the compact disc jacket and find out what company is listed as the producer or distributor. You will then have to write to them and get their written permission to use that material. And it is likely that they will charge you a fee for such use.

Payola & Plugola

"Volunteer DJ Payola?" (April/May 1991)

Q: We recently found out that one of our volunteer community programmers has been receiving money from a particular religious federation to purchase religious music to be aired on his show. None of this

money has been received by the station, nor has the purchased music become part of the station's music library. Is there any problem with this arrangement?

A: No, since the programmer is a volunteer and not a station employee, and because the station is not enhancing its music library as a result of this arrangement. Please be advised, however, that the situation would be troublesome if the religious group forced the programmer to promote specific musicians or bands. Similarly, there would be a "payola" problem if the programmer received the music directly from the music companies to promote specific musicians or bands. But, in this instance, the religious federation is merely providing funds for the programmer to produce his show, without any editorial restrictions (other than the music must be relevant to that specific religious heritage).

Editor's Note: If this volunteer programmer had been a student with ties to the station because of academic course requirements, etc., the answer to the above could be different. As with any legal matter, the specifics of each case can lead to different decisions even in similar scenarios.

Programming Rules

"Indecent Programming" (January 1991)

Q: What's the status on airing so-called "indecent" program content?

A: The FCC adopted a report endorsing a 24-hour broadcast ban on such programming. However, it was appealed on unconstitutionality grounds last November in federal court by numerous media networks, trade associations and other first amendment advocates, with oral argument to begin late this month. Since the ban cannot be enforced until the petition is decided upon, it is reasonable to assume that the FCC will continue its current policy of investigating questionable broadcasts aired between the hours of 6 a.m. and 8 p.m. only. Note that non-licensed (carrier current, cable and closed-circuit) radio and TV stations may technically be subject to obscenity and indecency rulings, although they are probably not a high priority for FCC investigation.

I recommend that college stations institute and keep on file a policy on explicit program material and make sure that all staff understand its importance. Since this is not a clear-cut issue, using good judgment about your audience's probable reaction to program content may prove more worthwhile than legal advice.

"Issues-Program Obligations" (January/February 1992)

Q: Has the FCC established any minimum standards with respect to the broadcast of programs responsive to community issues and concerns?

A: The FCC leaves it up to each broadcaster to determine which issues are of concern to its listening community, and how best to air programs that are responsive to such interests. As a rule of thumb, we recommend that each station broadcast *at least* six to 10 hours of responsive programming each quarter. These programs may be in the form of a "round-table discussion" of community leaders, a special news documentary or a call-in talk show.

Regular newscasts should not be included in calculating the number of hours of responsive programming. And remember that you should compile a quarterly list of issues and a summary of the programs that were broadcast in response to such issues. Such an "issues-program" list is required to be placed in your station's public inspection file.

Q: Do PSAs count toward fulfilling our issues-program obligations? And can someone or some organization force us to broadcast their PSAs?

A: The broadcast of PSAs definitely counts toward the fulfillment of your station's issues-program obligation. However, PSAs should *not* be listed as the majority of the responsive programming aired by the station. For example, of the six to 10 hours of responsive programming that should be aired each quarter, only about one hour should be credited for PSAs, regardless of the actual time devoted to PSAs. As for the second part of your question, please be advised that no one can force you to broadcast a PSA. Again, the FCC leaves it up to the good-faith discretion of each broadcaster as to what should and should not be aired.

However, make sure you treat as equals *all* segments of your listening community. If you exclude the broadcast of a PSA from one religious organization while permitting the broadcast of PSAs from other religious denominations, the station could get into trouble for such disparate treatment. Also, document on paper why you choose to exclude a certain PSA, so that you can later defend that position if necessary.

Promotions

"Ticket Giveaways" (April/May 1991)

Q: Our radio station promotes ticket giveaways. The DJ announces that a ticket will be given away for a specific concert or event. The DJ then reads a trivia question for listeners to phone-in the station. The promotion concludes with the DJ playing a cart that announces the following: "Tickets given away at this hour are provided by [name of business], which is located at [address]. You may be the next winner by calling the radio station at [telephone number]." Does this procedure comply with FCC rules?

A: Yes, it does. In order for ticket giveaways such as this to comply with FCC rules, the following restrictions must be complied with:

- The DJ announces the concert or event using neutral language. The DJ should not promote the concert or event, but merely identify it, and its date and location.
- It is OK for the station to ask the listeners to answer a trivia question and call the station. It is not OK if the listener is required to travel to a store, business, or other location to qualify for participation in the giveaway. Likewise, a listener cannot be required to purchase something in exchange for participating in the giveaway, or in exchange for receiving tickets. (However, the station may ask the listener to visit the station to pick up the tickets. The station may also ask the listener to sign a "form" to acknowledge that the person picking the tickets up is the winner, or is authorized by the winner to pick up the tickets.)
- The text of the cart message is also OK since it merely identifies the business and its location, and simply requires the listener to call the station. If the announcement on the cart were to describe the business in advertising form, or require the listener to call a toll number or visit the promoter's business to pick up the tickets – this would be improper.

FCC Fines

The following list of fines represents the FCC's new rulings as mentioned in Cary Tepper's *Legal* column in the November/December issue of *College Broadcaster* magazine. This list, released August 1, 1991, is frightening to look at when you consider the gravity of such penalties as they would apply to your station. **Don't risk a fine!** If you think your station may be in violation of FCC regulations, call NACB at 401/863-2225. We will direct you to Mr. Tepper, who can do wonders at keeping broadcasters out of hot water.

The FCC policy statement issued in August notes, "we remain free to exercise... discretion in situations that arise in specific cases," but also stresses that penalties *will* be strictly enforced, and inspections of college stations will dramatically increase. Here is the list.

BASE AMOUNTS FOR SECTION 503 FORFEITURES

<u>Violation</u>	<u>% of Max*</u>	<u>BC/Cable</u> <u>(\$25,000 Max)</u>	<u>CC</u> <u>(\$100,000)</u>	<u>Other</u> <u>(\$10,000)</u>
Misrepresentation or lack of candor	80%	20,000	80,000	8,000
Failure to comply w/ prescribed lighting/markings	80%	20,000	80,000	8,000
Construction and/or operation w/o instrument of authorization for purpose	80%	20,000	80,000	8,000
Unauthorized substantial transfer of control	80%	20,000	80,000	8,000
Distress and safety frequencies violation	80%	20,000	80,000	8,000
False distress communications	80%	20,000	80,000	8,000
Failure to permit inspection	75%	18,750	75,000	7,500
Operator service requirements	75%	N/A	75,000	7,500
Malicious interference	70%	17,500	70,000	7,000
Failure to respond to Commission communications	70%	17,500	70,000	7,000
Importation or marketing of unauthorized equipment	70%	N/A	70,000	7,000
Exceeding authorized antenna height	60%	15,000	60,000	6,000
Exceeding power limits	50%	12,500	50,000	5,000
Unauthorized emissions	50%	12,500	50,000	5,000

<u>Violation</u>	<u>% of Max*</u>	<u>BC/Cable (\$25,000 Max)</u>	<u>CC (\$100,000)</u>	<u>Other (\$10,000)</u>
Using unauthorized frequency	50%	12,500	50,000	5,000
EBS equipment not installed or operational	50%	12,500	N/A	N/A
Transmission of indecent/obscene material	50%	12,500	N/A	5,000
Violation of broadcast EEO Rules	50%	12,500	N/A	N/A
Political rules: Reasonable access, lowest unit charge, equal opportunities and discrimination	50%	12,500	N/A	N/A
Unauthorized discontinuance of service	40%	10,000	40,000	4,000
Use of unauthorized equipment	40%	10,000	40,000	4,000
Children's TV commercialization or programming requirements	40%	10,000	N/A	N/A
Violation of Main Studio Rule	40%	10,000	N/A	N/A
Construction/operation at unauthorized location	40%	10,000	40,000	4,000
Failure to engage in required frequency coordination	40%	10,000	40,000	4,000
Failure to file required forms or information	30%	7,500	30,000	3,000
Violation of public files rule	30%	7,500	N/A	N/A
Violation of sponsorship ID requirements	25%	6,250	N/A	N/A
Violating requirements pertaining to lottery/contest broadcasting	25%	6,250	N/A	N/A
Violation of tech logs/time brokerage agreements file requirements	20%	5,000	N/A	N/A
Broadcasting telephone conversations without authorization	20%	5,000	N/A	N/A

<u>Violation</u>	<u>% of Max*</u>	<u>BC/Cable</u> <u>(\$25,000 Max)</u>	<u>CC</u> <u>(\$100,000)</u>	<u>Other</u> <u>(\$10,000)</u>
Failure to make required measurements or conduct required monitoring	10%	2,500	10,000	1,000
Violation of enhanced under- writing requirements	10%	2,500	N/A	N/A
Failure to provide station ID	10%	2,500	10,000	1,000
Unauthorized pro forma transfer of control	10%	2,500	10,000	1,000
Failure to maintain records	10%	2,500	10,000	1,000
Miscellaneous violations	5%	1,250	5,000	500

* Note that the maximum fine in each category is stated beneath that category. The "% of Max" category shows the FCC's usual forfeiture imposition for that particular violation, and each category (broadcast/cable, common carrier, and other) shows the fine percentage for that type of broadcasting.

Some fines may be adjusted upward according to the gravity, willful misconduct or repetitive nature of the violation. Others may be adjusted downward in cases of minor infractions, voluntary disclosure of information or excellent station history of compliance.

\$35 DJ Fee Controversy

Great news for non-commercial college radio and TV stations: A blanket waiver has been granted—exempting those working exclusively at noncommercial stations—from the FCC's \$35 fee for an operator's permit, effective immediately.

History

The Restricted Radio Telephone Operator Permit is a small yellow card required for anyone operating transmitting equipment at licensed stations, valid for the permittee's lifetime, which had been free up until 1990. The fee, imposed in 1990 as a result of the U.S. Congress's mandate to all divisions of the federal government to cut costs and raise revenue, was a one-time charge of \$35.

Action

NACB agreed with college stations that this was excessive. In addition, NACB felt the fee was discouraging people from entering broadcasting and impacted college station volunteers particularly hard. NACB helped lead the effort in informing policy leaders about the fee. Executive Director Glenn Gutmacher and legal counsel Cary Tepper visited FCC staffers in 1990 regarding the issue, and filed a petition for reconsideration on behalf of college broadcasters nationwide. NACB also wrote articles on the topic for various media trade publications, including a lengthy letter published in *Broadcasting* magazine and a strong editorial in *College Broadcaster* magazine. In addition, a NACB station survey evaluating the impact of the fee was completed by hundreds of college stations.

Victory

However, it was a letter in the summer of 1991 from Ohio Northern University's (Ada, OH) Director of Broadcasting, G. Richard Gainey, who also serves as faculty advisor to NACB member station WONB-FM that got the ball rolling. He wrote Congressman Mike Oxley (R-Findlay, OH) to argue that the \$35 fee was too expensive for most college students. He also pointed out that many students working in radio and TV do not become professional broadcasters and so do not need the lifetime permit. Oxley agreed and sponsored the bill amending the 1992 FCC budget which passed the House on September 24, 1991. Realizing that it would likely pass the Senate, the FCC took the initiative in early October to institute the exemption itself, short-circuiting the need for a Senate vote.

New Application Procedure

To be exempted for the fee on new permits, send the normal FCC Form 753 to: FCC, 1270 Fairfield Rd., Gettysburg, PA 17325-7245. However, it must be accompanied by a letter, signed and dated by the applicant, stating: "The Restricted Radio Telephone Operator Permit being applied for will be used only at a noncommercial educational station." The permit, returned to the applicant by the FCC, will bear a notation that it is good only at a noncommercial educational station. Eventually it is expected that a modified Form 753 will be used, but for now, your letter with the current Form 753 will serve as certification for noncommercial permit use.

Note that this exemption does not cover station personnel at college commercial stations or those volunteers who expect to work at any commercial station now or in the near future. They should still send their Form 753 with the \$35 fee to: FCC, PO Box 358295, Pittsburgh, PA 15251-3295. For your information, submission of Form 753 and the \$35 fee does not require the filing of the usual FCC "cover letter" Form 155 that accompanies most FCC fee filings.

Getting Refunds

According to the FCC, station volunteers who have already paid the fee will be unlikely to obtain refunds unless they included a statement with it (as recommended to all college stations in the September 1990 *College Broadcaster* magazine) requesting a waiver of the fee as a noncommercial station broadcaster. If you did send such a statement, the FCC will contact you by mail around the end of 1991 to send back your permit. You will then receive a replacement permit with the noncommercial-use-only designation. To apply for an operator fee refund (whether or not you requested a waiver before), you must write to: FCC, 1270 Fairfield Rd., Gettysburg, PA 17325-7245, ATTN: Laurel Sentz. If

possible, send proof of prior payment along with your letter of explanation. Valid refund requests will be processed in 1992. We suggest that you retain a copy of your refund request for future reference.

SECTION 8



N A C B

Major Labels

Listed below are the major labels that provide music servicing. Due to the high turnover rate, contacts may not be listed. In calling, ask for the college promotions or alternative marketing department. If you are not successful getting through, have the music director at the station call to ask for the name and title of the person who handles requests for college station music service. Then send a letter on your station letterhead telling about your station, audience reach, primary and other music formats played and other relevant information. Make a follow-up call 1-2 weeks later to the contact, asking if there is an answer to your written request for servicing. You should now get an answer one way or another.

Company	Address	City	ST	zip	Contact	Title	Dept.	Phone #	Fax #
A&M Records	1416 N. LaBrea Ave.	Hollywood	CA	90028	Bill Brown	Product Coord.	Black Music Mktg.	213-469-2411	213-856-2600
A&M Records	1416 N. La Brea Ave.	Hollywood	CA	90028	Jeff Suhay	Nat'l. Director	Alternative Promotion	213-469-2411	213-856-2655
A&M Records	1416 N. LaBrea Ave.	Hollywood	CA	90028	Scott Carter	Nat'l Director	College Promotion	213-469-2411	213-856-2600
Arista Records	6 W. 57th St.	New York	NY	10019	Scott Wheeler		Black College & Jazz	212-830-2176	212-830-2248
Arista Records	6 W. 57th St.	New York	NY	10019	Graham Hatch	National Dir.	Alternative Promotion	212-830-2378	
Atlantic Recording	75 Rockefeller Plaza	New York	NY	10112	Tod Elmore	Promotion	Alternative Marketing	212-275-2086	212-484-6411
Capitol Records	1750 North Vine St.	Hollywood	CA	90028	Greg Seese	Assoc. Dir.	College/Alternative	213-871-5217	310-462-7489
Capitol Records	1750 North Vine St.	Hollywood	CA	90028	Cathy Lincoln	Director	Alternative Marketing	213-871-5246	213/467-6445
Capricorn Records	450 14th St. Suite 201	Atlanta	GA	30318	Jeff Cook	VP	Promotion/Marketing	800-289-7625	
Chrysalis Records	645 Madison Ave., 15th Flr	New York	NY	10022	Jerry Rubino	Manager	Nat'l. Alternative	212-326-2337/8	212-245-4115
Columbia Records	550 Madison Ave.	New York	NY	10022	Glenn Boothe		Sony College	212-833-4695	212-833-8007
Elektra Records	75 Rockefeller Plaza	New York	NY	10019	Dave Johnson	National Dir.	Alternative Promotion	212-275-7211	212-765-6155
Elektra Records	75 Rockefeller Plaza, 21st fl.	New York	NY	10019	Amy Didinato		Alternative Promotion	212-275-7211	212-765-6155
Elektra Records	75 Rockefeller Plaza-15th fl.	New York	NY	10019	Fred Jackson	Editor, WUSUP	Black College Radio	212-275-4175	
EMI Records	810 Seventh Ave.	New York	NY	10019	Robert Smith	V.P.	Marketing	212-603-8600	
EMI/SBK Records	1290 Sixth Ave., 42nd fl.	New York	NY	10104	Michael Abatista	National Dir.	New Music	212-492-1262	212-245-4115
Epic/Portrait/Assoc	550 Madison Ave	New York	NY	10022	Troy White		Nat'l. Progressive	212-833-4956	212-833-5137
Geffen Records	9130 Sunset Blvd.	Los Angeles	CA	90069	Michelle Shore		Nat'l Alternative	213-278-9010	213-271-4358
Geffen Records	9130 Sunset Blvd.	Los Angeles	CA	90069	John Rosenfelder	Director	Nat'l Alternative	310-285-2741	310-271-4563
Giant Records	8900 Wilshire Blvd.-200	Beverly Hills	CA	90211	John Sigler	Promotions	AOR & Alternative	310-289-5511	310-289-7331
GRP	555 W 57th Street	New York	NY	10019	Kathe Charas	Coordinator	Nat'l Marketing &	212-424-1148	212-424-1007
GRP	555 W 57th Street	New York	NY	10019	Jane Beal	Manager	National	212-424-1154	212-424-1007
GRP Records	555 W. 57th St.	New York	NY	10019	Doug Wilkins	Sr. Director	National Promo.	212-424-1000	212-424-1007
Hollywood Records	500 South Buena Vista St.	Burbank	CA	91521	Michelle Robbins	National Manager	Alternative Promotion	818-560-2807	818-841-5140
Imago Records	152 W 57th Street	New York	NY	10019	Leslie Alfano	Manager	National College	212-554-7952	212-246-0404
Interscope Records	10900 Wilshire blvd.#1230	Los Angeles	CA	90024	Lynn McDonald	Alternative/Rap	Promotions	310-208-6547	310-208-7343
IRS Records	3939 Lankershim Blvd.	Universal City	CA	91604	Barry Lyons	VP	Promotion	818-508-3130	818-373-7173
IRS Records	3939 Lankershim Blvd.	Universal City	CA	91604	Paul Orescan	VP	Marketing/Promotion	818-508-3130	818-373-7173
Island Records	14 East 4th Street, 3rd Flr	New York	NY	10012	Howie Muria	Dir.	National Promotion/	310-288-5304	310-278-5862
Island Records	400 Lafayette Street	New York	NY	10003	Pete Arden	Marketing Manager	Independent Labels	212-995-7850	212-477-5918
MCA Records	70 Universal City Plaza	Universal City	CA	91608	Sherri Trahan	National Dir.	Alternative Promotion	818-777-8918	818-777-6435
PMG / Mercury	825 Eighth Ave., 24th fl.	New York	NY	10019	Tim Hyde	National Dir.	Alternative Promotion	212-333-8437	212-603-7664
PMG / Mercury	825 Eighth Ave., 24th fl.	New York	NY	10019	Dana Brandwein	Manager	Alternative Marketing	212-333-8594	212-333-8245
Polygram	825 Eighth Ave.	New York	NY	10019	Rick Rogers	V.P.	Promotion	212-333-8120	212-333-8020
RCA Records	1133 Ave. of the Americas	New York	NY	10036	Lincoln Ellis		College Promotion	212-930-4627	212-930-4546
RCA Records	1133 Ave. of the Americas	New York	NY	10036	Thomas Westfall	Associate Dir.	Alternative Promotion	212-930-4174	212-930-4512
RCA	6363 Sunset Blvd	Hollywood	CA	90028	Bruce Flohr		Nat'l College Promos	213-468-4089	213-468-4087
Relativity / Combat	187-07 Henderson Ave.	Hollis	NY	11423	John DiMiao	Manager	Nat'l. Alternative	718-740-5700	718-464-9510
Relativity / Combat	187-07 Henderson Ave.	Hollis	NY	11423	David Ross	Manager	National Promotions	718-740-5700	718-464-9510
Relativity Records	187-07 Henderson Ave.	Hollis	NY	11423	Stu Bergen	National Dir.	Alternative Marketing	718-217-3600	718-464-9510
Reprise Records	3300 Warner Blvd.	Burbank	CA	91510	Jimmy Dickson	Nat'l. Promotion	College Radio	818-846-9090	818-953-3726
Reprise Records	3300 Warner Blvd.	Burbank	CA	91510	Mark Neiter	Nat'l. Promotion	College Radio	818-953-3596	818-953-3334
Rhino Records	2225 Colorado Ave.	Santa Monica	CA	90404-3555	Tom Kenney	Manager	Alternative Promotion	310-828-1980	310-453-5529
Rhino Records	2225 Colorado Ave.	Santa Monica	CA	90404-3555	Jason Martin		College Promotion	310-828-1980	310-453-5529
Sire Records	3300 Warner Blvd.	Burbank	CA	91510	Howie Klein	VP	Sire Records	818-846-9090	818-953-3306
Sony Music	11100 Santa Monica Blvd.	Los Angeles	CA	90025	Way Doughterty	West Coast Rep.	College Promotions	213-445-2242	213-445-2260
Sony Music	PO Box 4450, 51/12	New York	NY	10101-4450	Alyson Shapero	Director	College Promotion	212-445-5959	212-975-7731
Virgin Records	1790 Broadway-6th floor	New York	NY	10019	Lori Teitler	Manager	Nat'l. College	212-977-8020	212-977-8042
Virgin Records	338 N. Foothill Rd.	Beverly Hills	CA	90210	Dawn Hood	Director	Alternative Promotion	310-278-1181	310-278-6231
Warner Bros.	3300 Warner Blvd	Burbank	CA	91505	Jimmy Dickson	College Promo.	Modern Music	818-846-9090	818-953-3334
Warner Bros.	3300 Warner Blvd.	Burbank	CA	91510	Randall Kennedy	Nat'l Mktg. Dir.	Jazz & Alternative	818-953-3442	818-953-3571
Warner Records	3300 Warner Blvd.	Burbank	CA	91510	Paul Vitagliano	Nat'l. Promo. Mgr.	Modern Music	818-846-9090	818-953-3726

Independent Labels

Listed below are the independent labels that provide music servicing. Due to the high turnover rate, contacts may not be listed. In calling, ask for the college promotion or alternative marketing department. If you are not successful getting through, have the music director at the station call to ask for the name and title of the person who handles requests for college station music service. Then send a letter on your station letterhead telling about your station, audience, main and other music formats played and other relevant information. Make a follow-up call 1-2 weeks later to the contact, asking if there is an answer to your written request for servicing. You should now get an answer one way or another.

Company	Address	City	ST	zip	Contact	Title	Dept.	Phone #	Fax #
4 Sight Records	3223 NW 10th Terrace,	Ft. Lauderdale	FL	33309	Director	College Radio	Music Servicing	305-564-6862	305-564-7052
4AD Records	8533 Melrose Ave.	Los Angeles	CA	90069	Robin Hurley	US Director	Music Servicing	310-289-8770	310-289-8680
4PM Records	120 Route 17 N., #111	Paramus	NJ	08652	Director	College Radio	Music Servicing	201-261-3774	201-261-1308
Acorn Records	Box 330107	San Francisco	CA	94133-0107	Ray Saar	Director		415-441-7825	415-885-3006
AEI Records	4319 Covington Hwy.,	Decatur	GA	30035	Wallace Marshall			404-286-1055	404-286-0301
Agenda Records	1925 Century Park W.	Los Angeles	CA	90067	Director	College Radio	Music Servicing	818-994-1176	818-994-1449
Alias Records	10153-1/2 Riverside Dr.	Toluca Lake	CA	91602	Director	College Radio	Music Servicing	818-506-0967	818-506-7892
Alligator Records	PO Box 60234 / 1441 W.	Chicago	IL	60660	Derek Ault / Jay	College Radio	Promotion Servicing	312-973-7736	312-973-2088
Alpha International	1080 N. Delaware Ave.	Philadelphia	PA	19125	Director	College Radio	Music Servicing	215-425-8682	215-425-4376
Alternative Rock	Route 3 / Box 167	Dickson	TN	37055	Jamie Sprinkle		Promotions	615-446-5493	
Alternative Tentacles	PO Box 11458	San Francisco	CA	94101	Sharon Truho		Promotions	415-541-5305	415-243-0599
American Cowboy	3015 Loeville Rd.	Mount Juliet	TN	37122	Director	College Radio	Music Servicing	615-444-8431	615-443-3211
American	9130 Mormon Bridge Rd.	Omaha	NE	68152	Cindy Evert	Promotion		402-457-4341	402-457-4332
Americana Records	PO Box 1252	Suisun City	CA	94585-1252	Director		Radio Promotion	707-422-8501	707-422-8502
Amherst Records	1800 Main St.	Buffalo	NY	14208	Director	College Radio	Music Servicing	716-883-9520	716-884-1432
Amigo Records	P.O. Box 720862	San Diego	CA	92172	Robb Abramson			619-	
Amuse America	599 Broadway, 5th Floor	New York	NY	10012	Todd Pistilli			212-	
Another Rough Tribe	275 Prospect St. #15-L	East Orange	NJ	07017	Amelia Moore	Business Mgr.		201-674-3465	
Arf Productions Ltd.	PO Box 310680	Brooklyn	NY	11231	Director	College Radio	Music Servicing	718-596-6732	
Artistic Records	PO Box 31637	Aurora	CO	80041	Director	College Radio	Music Servicing	303/344-2551	303/344-2551
ATCO Records/ East	75 Rockefeller Plaza	New York	NY	10019	Jim McNeil	Director	Alternative Promotion	212-275-2500	212-581-6588
Audio Fungus	1371 Wolfe Rd., Apt. 1	Sunnyvale	CA	94087	Rich Ramirez			408-730-8163	408-246-8873
Aural Gratification	51 Hicks St.	Brooklyn	NY	11201	Suzanne White	Promo. Dir.		303/786-9644	
Back Door Records	289 Little Neck Rd.	Centerport	NY	11721	Scottie Savitt	Advgt. Mgr.	College Media Market	212-734-5500 /	
Bar None Records	PO Box 1704	Hoboken	NJ	07030	Steve Joerg		Radio Promotions	201-795-9424	201-795-5048
Bear Records	16430 Ventura Blvd.# 203	Encino	CA	91436	Director	College Radio	Music Servicing	818/788-9117	818/788-8551
Benson Records	365 Greatsuckle Rd.	Nashville	TN	37228	Director	College Radio	Music Servicing	615-742-6800	615-742-6911
Big Beat Records	37 W. 20th St. #310	New York	NY	10011	Director	College Radio	Music Servicing	212/691-8805	212/691-9877
Big Life Records	73 Spring St. #601	New York	NY	10011	Director	College Radio	Music Servicing	212/941-1666	212/941-1785
Big Records	2763 14th St.	Boulder	CO	80304-3519	Mary Bowannie		Promotions	303/786-7217	
Bijou Creative Audio	239 Schuyler Ave., Box 1-8	Kingston	PA	18704	Mark Wanko			717-288-1855	717-283-9170
Black Kingdom	8500 NW 8th St. #202	Miami	FL	33126	Marco Marroquin	member	hard rock band	305-	
Black Vinyl Records	2269 Sheridan Rd.	Zion	IL	60099	Director	College Radio	Music Servicing	708/746-3767	708/746-3779
Blast First Records	262 Mott St., Rm. 324	New York	NY	10012	Director	College Radio	Music Servicing	212/941-9560	212/941-9383
Blue City	Box 1060	Massapequa	NY	11758	Rick Eppedio			516-	516-798-3759
BNM/Best New Music	PO Box 1113	Clifton	NJ	07014	Jennifer or Tim		Promotions	201-471-4490	
Bodega Group Inc.	330 West 28th Street, #10-J	New York	NY	10001	Karen Lee Kahn	Manager		212-243-3121	212-366-5856
C'est La Mortie	P. O. Box 91	Baker	LA	70714	Woodrow Dumas			504-774-8286	504-778-0215
Caff Manna	115 Skyline Lane	Stamford	CT	06903	Joe Piasek	Producer		203-329-1991	203-329-2101
Calvert Street	6126 Chinquapin Parkway	Baltimore	MD	21239	Director	College Radio	Music Servicing	301/323-2563	301/366-3563
Cammeron Records	1802 Williamson Ct.	Brentwood	TN	37027	Director	College Radio	Music Servicing	615/661-4455	615/371-1726
Cappadone Records	1705 Portland Ave. #12	Nashville	TN	37212	J. Ron Holmes	President	Ron Holmes Talent	615-254-2862	
Caprice	621 Park City Ctr. #1	Lancaster	PA	17601	Director	College Radio	Music Servicing	717/627-4800	717/627-2367
Captain Catastrophe	80 Crane Rd.	Mountain Lakes	NJ	07046	Paul Merian			201-263-3184	
Cardiac Records	1790 Broadway, 6th Floor	New York	NY	10019	Director	College Radio	Music Servicing	212/977-8026	212/977-8042
Caroline Records	114 W. 26th St.-11th fl.	New York	NY	10001	Lisa Paulon	Adv. Mgr.	College Radio/TV	212-989-2929	212-989-9791
CBC Records	911 Walker #1077	Houston	TX	77002-6261	Director	College Radio	Music Servicing	713/225-0195	
Celluloid Records	330 Hudson St.	New York	NY	10013	Mark Lemont		Promotions	212-741-8310	
Channel Productions	1245 Lynwood Mall, PO	Twin Falls	ID	83303	Sam Yost				
Chaos	550 Madison Ave. 24th Flr	New York	NY	10022	Alison Shapiro		Dance & Alternative	212-833-5959	212-833-8007
Charisma Records	1790 Broadway-20th floor	New York	NY	10019	Director	College Radio	Music Servicing	212-332-0431	212-765-5275
COCO Promotions	83 Macdougall St., Suite 29	New York	NY	10012	Constanza Garcia			212-979-0375	212-979-0375
Concorde	1620 16th Av. North	Nashville	TN	37212	Director	College Radio	Music Servicing	615/269-7071	615/269-0131
Concorde	1620 16th Av. North	Nashville	TN	37212	Director	College TV	Music Video Servicing	615/269-7071	615/269-0131
Country Music Assn.	One Music Circle South	Nashville	TN	37203	Helen Farmer	Director	Programs & Special	615-244-2840	615-726-0314
Crystal Clear Sound	4902 Don Drive	Dallas	TX	75247	Sam Paulos	Manager	Marketing	214-630-2957	

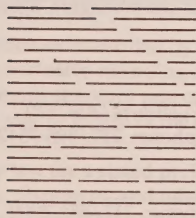
Company	Address	City	ST	zip	Contact	Title	Dept.	Phone #	Fax #
<i>Curb Records</i>	3907 W. Alameda Ave.	Los Angeles	CA	91505	Phil Gernhard	Senior VP	National Label	818-843-2872	818-843-4659
<i>DB Records</i>	432 Moreland Av., NE	Atlanta	GA	30307	Director	College Radio	Music Servicing	404-521-3008	404-659-2876
<i>DDT Productions</i>	590 Central Avenue	Massapequa	NY	11758	Dennis Phelps	President		516-541-2830	
<i>Def American</i>		New York	NY		Bobeto		College Promotions	212-420-0790	212-420-0963
<i>Def American</i>	3500 W. Olive Ave.-Suite	Burbank	CA	91505	Director	College Radio	Music Servicing	818-973-4545	818-973-4571
<i>Def Jam</i>	652 Broadway-3rd floor	New York	NY	10012	Director		College Promotions	212-979-2610	212-979-2731
<i>Delfon Recording</i>	426 Sunset Blvd.	Cape May	NJ	08204	Bobbi Cherelle	Communic.		201-	
<i>Delicious Vinyl</i>	6607 Sunset Blvd.	Los Angeles	CA	90028	Paul Moshay	Director	Marketing	213-465-2700	213-465-8926
<i>Dogpleh Productions</i>	Box 4024	Hollywood	CA	90078	Mauro Oliveira				
<i>Dolomite</i>	462 Broome St. #4-W	New York	NY	10013	Vincent			212-941-9316	
<i>DPI Records</i>	1102 17th Av. South #401	Nashville	TN	37212	Director	College Radio	Music Servicing	615/320-1414	615/320-0021
<i>Dr. Dream Records</i>	60 Plaza Square	Orange	CA	92666	Director	College Radio	Music Servicing	714-997-9357	714-997-0184
<i>Dreamtime Records</i>	PO Box 940061	Plano	TX	75094-0061	Pamela Copus			214-517-9154	
<i>Ear Candy Records</i>	149 Fifth Av., 14th Flr.	New York	NY	10010	Director	College Radio	Music Servicing	212-228-8500	212-228-0813
<i>Earth Mother</i>	PO Box 43204	Tucson	AZ	85733	Marketing Dir.			602-575-5114	
<i>Elephant Records</i>	11601 Wilshire, Suite 400	Los Angeles	CA	90025	Sammy Ward	Producer		310-550-7559	310-550-0662
<i>Empire Records</i>	745 E. 31st St., Suite LM	Brooklyn	NY	11210	Dwayne Nelson			718-649-0441	
<i>Empire Records</i>	1087 Coronado Ave.	Long Beach	CA	90804	Ron Abernathy			310-434-3229	
<i>Enemy Records</i>	11-36 31st Ave.	Long Island City	NY	11106	Rosalie			718-956-4530	
<i>Energy Records</i>	395 N. Service Road #403	Melville	NY	11747	Leslie Deubert		College Promotions	516-922-9067	516-845-5018
<i>Esquire Records</i>	3575 Cahuenga blvd.w 415	Los Angeles	CA	90068	Director	College Radio	Music Servicing	213-876-9355	213-876-9365
<i>Exile Records</i>	P. O. Box 417967	Sacramento	CA	95841	Director	College Radio	Music Servicing	916-349-1820	916-349-1820
<i>Extreme</i>	116 White Horse Pike	Haddon Heights	NJ	08035-1928	Rupert Heinel	Radio Promotions		609-547-1143	609-547-1015
<i>Fallen Hero</i>	608 Franklin St.	Watertown	NY	13601	Scott Gozalkowski	Leader		315-788-7184	
<i>Famous Music</i>	15 Columbus Cir.	New York	NY	10023-7799	Jerry Love	Director	A&R	212-373-7462	212-373-7488
<i>Fast Forward</i>	2837 N. Front St. #101	Harrisburg	PA	17110	Vikki Walls			717-238-3488	
<i>Fire Records</i>	P. O. Box 800	Rockville Centre	NY	11571-0800	Director	College Radio	Music Servicing	516-764-6200	516-764-6315
<i>Flash Point</i>	1000 W. Bank Dr.-Suite 5-B	Austin	TX	78746	ATTN: James			512-329-6060	
<i>Flash Productions</i>	8269 Sparrow Road	Valley Springs	CA	95252	Marketing Dir.				
<i>Forefront</i>	7106 Moores Lane #200	Brentwood	TN	37027	Director	College Radio	Music Servicing	615-370-4447	615-370-4446
<i>French Music Office</i>	1501 Broadway--30th fl.	New York	NY	10036	Alisa Lynn Glick	Asst. Dir./Opsn.		212-921-1170	212-921-1226
<i>Frontier Records</i>	PO Box 22	Sun Valley	CA	91353	Jay Harding	Director	Promotions	818-783-7685	818-506-0723
<i>Gold Castle Records</i>	3575 Cahuenga blvd.w 435	Los Angeles	CA	90068	Director	College Radio	Music Servicing	213-850-3321	213-874-0266
<i>Goldwax Records</i>	8234 S. Kingston	Chicago	IL	60617	Bob Jones	Promotion Dir.		312-374-2774/2	
<i>Gong Sounds</i>	10775 S.W. 188th St.	Miami	FL	33157	Director	College Radio	Music Servicing	305-378-9243	305-378-9441
<i>Great Northern Arts</i>	114 Lexington Ave.	New York	NY	10016	Director	College Radio	Music Servicing	212-532-1414	212-684-0958
<i>Grudge Records</i>	37 N. Broadway	Nyack	NY	10960	Director	College Radio	Music Servicing	914-358-7711	914-358-8919
<i>GSP/ Kamei</i>	1411-1432 Clement St.	San Francisco	CA	94118-1029	Kalonica	Promotion		415-668-3540	415-668-2816
<i>GWE Records</i>	70 Route 202 North	Peterborough	NH	03458	Grace Cohen			800-677-8838	
<i>Hangman Records</i>	611 Broadway	New York	NY	10012	Director	College Radio	Music Servicing	212-969-0576	212-505-9314
<i>Happy Hour Music</i>	5206 Benito Street	Montclair	CA	91763	Judith M. Wahnnon				
<i>Hey Now</i>	P.O. Box 1328	Hawthorne	CA	90251	Al Willis			310-438-1344	
<i>Higher Octave Music</i>	8033 Sunset Blvd. #41	Los Angeles	CA	90046	Director	Promotion	College Radio	213-856-0039	213-656-6490
<i>Higher Productions</i>	P.O. Box 4202	Portland	OR	97208	Tricia McGarvin		President	503-248-6810	
<i>Homeless Records</i>	96 Broadway	Paterson	NJ	07505	Leana Powell	Promo. Dir.	Power Promotions	201-684-6169	
<i>Hot & Greasy</i>	1354 N. Harper Av.	W. Hollywood	CA	90046	Director	College Radio	Music Servicing	310-656-0546	
<i>Hot Productions,</i>	7360 SW 48th St.	Miami	FL	33155	Director	College Radio	Music Servicing	305-666-0445	305-666-4265
<i>Ichiban Records</i>	PO Box 724677	Atlanta	GA	31139	Doug Engel	College Radio	Promotion	404-419-1414	404-419-1230
<i>IEEE/Inst. of Elec. &</i>	PO Box 1331	Piscataway	NJ	08855	Dr. Bob Kahrmann		Continuing	908-562-5491	
<i>Imago Records</i>	152 W 57th Street	New York	NY	10019	Leslie Alfano	Manager	Nat'l College Promo.	212-554-7952	212-246-0404
<i>IMC/ Indep. Music</i>	12390 Chandler Blvd.,# C	N. Hollywood	CA	91607	Joe Reed		Directors	818-763-1039	
<i>Impact Records</i>	6255 Sunset Blvd.,#2100	Hollywood	CA	90028	Director	College Radio	Music Servicing	310-957-3410	310-957-2311
<i>Incredible Records!</i>	1108 S. Chester Rd.	West Chester	PA	19382	Chuck Ehmann	President		215-399-9697	215-399-9698
<i>Independent</i>	29 W. 57th St., 7th Flr.	New York	NY	10019	Director	College Radio	Music Servicing	212-688-4270	212-593-0685
<i>Interseco Records</i>	10900 Wilshire blvd.#1230	Los Angeles	CA	90024	Lynn McDonald	Alternative/Rap	Promotions	310-208-6547	310-208-7343
<i>Irish Trade Board</i>	880 Third Ave., 8th floor	New York	NY	10022	Director	Marketing	Music from Ireland	212-371-3600	212-371-6398
<i>Isis Entertainment</i>	1674 Broadway, Suite 5E	New York	NY	10019	Ms. Vemel			212-956-2385 w	212-956-2909
<i>J. C. I. / Artful</i>	21550 Oxnard St., #920	Woodland Hills	CA	91367	Director	College Radio	Music Servicing	818-593-3600	818-593-3610
<i>Jive Records</i>	137-139 W. 25th Street	New York	NY	10001	Tom Carrabba	Director	Marketing	212-727-0016	212-645-3783
<i>Jive Records</i>	137-139 W. 25th Street	New York	NY	10001	Larry Khan	Director	National R&B	212-727-0016	212-645-3783
<i>Joey Boyr/JR/On top</i>	3081 NW 24th St.	Miami	FL	33142	Director	College Radio	Music Servicing	305-635-5588	305-633-7127
<i>Juggler Records, Ltd.</i>	1101 sw Washington, #134	Portland	OR	97205	Ronnie Noize	Vice Pres.	U.S. Promotions Dir.	503-223-9419	503-243-2787
<i>Just for the Record</i>	235 Robbins Lane #210	Syosset	NY	11792	Director	College Radio	Music Servicing	516-938-0211	516-932-8512
<i>K-tel International</i>	15535 Medina Rd.	Plymouth	MN	55447	Director	College Radio	Music Servicing	612-559-6883	612-559-6815

Company	Address	City	ST	zip	Contact	Title	Dept.	Phone #	Fax #
Knitting Factory	47 East Houston St.	New York	NY	10012	Michael Dorf	Director	Knitting Factory	212-	
Krazie Noise	235 Robbins Lane #210	Syoset	NY	11792	Director	College Radio	Music Servicing	212-593-0710	212-593-0713
Laurie Records	450 Livingston St.	Norwood	NJ	07648	Bob Schwartz	President		201-767-5551	201-767-8977
Leapfrog Records	25151 U.S. Hwy. 52	Laurel	IN	47024	Brown Barger			317-679-5595	
Lethal Beat Records	434 South First St.	San Jose	CA	95113	Director	College Radio	Music Servicing	408-993-9266	408-993-1056
Liberty Broadcasting	Langhorne Plaza	Lynchburg	VA	24514	Advertising Mgr.			804-528-4121,	
Liberty Records	3322 West End Ave.	Nashville	TN	37203-1000	Anne Sarosa	Promotion		615-269-2000	615-269-2062
Link Records	121 W. 27th St.	New York	NY	10001	Laura Norden			212-924-2929	212-929-6305
Liquid Records	PO Box 141993	Austin	TX	78714	Director	Marketing	College Radio/TV	512-467-6089	
Living Music Records	PO Box 72/Norfolk Rd.	Litchfield	CT	06759	Chantal Harris		Music Promotion	203-567-8796	203-567-4276
Long Distance Ent.	1938 Hollywood	Hollywood	FL	33020	Curt McIntosh	Publicist		305-922-8400	305-922-8409
Long Play Records	PO Box 55233	Atlanta	GA	30308	Steve Pilon			404-888-9817	
Luke/Effect Records	8400 NE 2nd Ave.	Miami	FL	33138	Director	College Radio	Music Servicing	305-757-1969	305-757-3456
Lunar Eclipse	P. O. Box 302	New York	NY	10116	Antonia Martinez			212-860-2082	
Magoo Productions	22 76 Modugno Ville St.	Montreal	PQ	H4R 1W6	Mr. Tracy			514-745-1570	
Mango Records	14 E. 4th Street	New York	NY	10012	Director	College Radio	Music Servicing	212-995-8000	212-477-5918
Manic Records	56 Coffey St.-Suite 12	Boston	MA	02122	Andrea Kramer	Promotion	College Radio/TV	800-522-6264	617-436-8311
March Records	10900 Los Alamitos Blvd.	Los Alamitos	CA	90720	Daniel Stahl	Prod. Mgr.		310-799-1441	310-799-1443
Maverick Records	8000 Beverly Blvd.	Los Angeles	CA	90048	Colleen	Promotions		213-852-1177	213-852-1505
Mechanic/Sinclair	6 Green St., 2nd Flr.	New York	NY	10013	Director	College Radio	Music Servicing	212-226-7272	212-941-9049
MediaLink	708 Third Ave.	New York	NY	10017	Nick Peters	V.P.	Sales & Marketing	212-682-8300	
Medius	1133 Broadway-Suite 618	New York	NY	10010	Jerome Simmons			212-727-1994	
Megaforce	210 Bridge Plaza Dr.	Manalapan	NJ	07726-1700	"Metal" Maria	Worldwide	Publicity and A & R	908-972-3456	908-972-3443
Metal Blade Records	18653 Ventura Blvd.#311	Tarzana	CA	91356	Mike Riitberg	Director	National Radio	805-522-9111	818-981-9095
Mixed Media	PO Box 3317	Providence	RI	02909	Ginny Shea	President		401-861-2922 h	
Modern World Music	143 Ave. B, Suite 5A	New York	NY	10009	Constanza Garcia	Promo. Dir.		212-529-5881	212-529-5882
Mondo Records	19 Lore's Plaza-Suite 282	New Milford	CT	06776	Steve Sneider	Mktg. Dir.		203-355-8177	203-355-7781
Morgan Creek	1875 Century Park	Los Angeles	CA	90067	Michelle St. Clair		National Alternative	310-551-9792	310-284-8114
Mountain Records	Box 991	Hightstown	NJ	08520	Stewart Brodian	President		609-426-1105	
Music West Records	1000 Fourth St., suite 800	San Rafael	CA	94901	Director	College Radio	Music Servicing	415-459-6800	415-459-4801
Mute Corporation	11260 Playa Court	Culver City	CA	90231	David Bassin	Director	National Radio	213-398-8831	213-398-2602
Mule Records	5 Crosby St. 5th Floor	New York	NY	10013	Peter Cooper	College Radio	Marketing	212-334-8321	212-334-5063
Nashville	P.O. Box 121948	Nashville	TN	37212	Diane Rankin		Alternative Music	615-256-4435	
Nastymix Records	1809 7th Ave., #800	Seattle	WA	98901	Director	College Radio	Music Servicing	206-292-8772	206-292-8727
Network America	1717 West 4th Avenue	Vancouver	BC	V6J 1M2	Sue Patel	George Maniatis	College Promotions	604-687-8649	604-732-9414
Network Music USA	11021 Via Frontera	San Diego	CA	92127	Ken Berkowitz	VP/Sales		619-451-6400	619-451-6409
New Experience	PO Box 683	Lima	OH	45802	James L. Milligan	President		419-	
New Zealand T.D.B.	432 Park Ave. South #1206	New York	NY	10016	Brenda Henderson	Office Mgr.		212/447-0550	212/447-0558
Next Plateau Records	1650 Broadway #1103	New York	NY	10019	Director	College Radio	Music Servicing	212-541-7640	212-315-0286
No Problem	570 Jersey Ave. #2L	Jersey City	NJ	07302	Andrew Seidenfeld	Promotions Dir.	Shanachie	201-361-7743	
Norma Jean Records	69 Clinton Rd.	Brookline	MA	02146	Lloyd Hart	Artistic Director		617-731-4665	
North Star Records	95 Hathaway St.	Providence	RI	02907	Ginny Shea	Promotions		401-785-8400	
Northwest Records	PO Box 93144	Atlanta	GA	30318	Al Taylor	Promotions		800-222-9681	404-432-3755
Number Five Music	30440 Woodgate	Southfield	MI	48076	Kevin Cassidy			313-646-0270	
Oceana Records	2440 E Commercial blvd. #2	Ft. Lauderdale	FL	33308	Director	College Radio	Music Servicing	305-772-0900	305-772-5688
Ocotillo Productions	P.O. Box 57361	Phoenix	AZ	85079-7361	Andy West	Promotions		602-	602-265-1205
ODE Records	3969 Villa Costera Dr.	Malibu	CA	90265	Director	College Radio	Music Servicing	310-456-1721	310-456-7586
Old School Records	179 Prospect Ave.	Wood Dale	IL	60191-2727	Peter	Owner		708-616-8471	
OmniMusic	52 Main Street	Port Washington	NY	11050	Sam White	General Mgr.		800-828-6664	516-944-6586
On the Toilet Records	9604 Elmira Cir.	Sacramento	CA	95827	Corey Pinkney			916-366-6576	
Original Sound	7120 Sunset Blvd.	Hollywood	CA	90046	Director	College Radio	Music Servicing	310-851-2500	310-851-8162
Pandisc Records	38 NE 167th St.	Miami	FL	33162	Director	College Radio	Music Servicing	305-948-6466	305-945-1055
Polk Records	882 W. Lill Ave.	Chicago	IL	60614	Albert Williams		Alice & Albert band	312-348-7125	
Piece of Mind	2431C Main St.	Santa Monica	CA	90405	Director	Marketing	College Radio	310-399-8297	310-399-8297
Platinum Edge Inc.	P. O. Box 1027	Tucuman	NM	88401	Director	College Radio	Music Servicing	800-368-8141	
PNYM Records	Box 3854	Jersey City	NJ	07303	Director	College Radio	Music Servicing	201-435-7153	201-435-7153
Priority Records	6430 Sunset Blvd., ste 900	Hollywood	CA	90028	Guy Magnelio		A & R Director	800-235-2300	310-856-8796
Private Music	9014 Melrose Ave.	W. Hollywood	CA	90069	Marketing Dir.	College Radio		310-859-9200	310-859-7408
Profile Records	740 Broadway-7th fl.	New York	NY	10003	Director	College Radio	Music Servicing	212-529-2600	212-420-8216
Progressive Music	1069 10th Avenue, SE	Minneapolis	MN	55414	Mary Jo Flan	Promotions		612-378-1254	
Project X Records	161 W. 54th St., ste 1403	New York	NY	10003	Director	College Radio	Music Servicing	212-757-1329	212-297-8537
Pushin' W Records	622 E. 71st St.	Chicago	IL		Director	College Radio	Music Servicing	312-224-9340	312-224-6815
PWL America	117 26th St., 5th Floor	New York	NY	10001	Director	College Radio	Music Servicing	212-741-0007	212-243-2603
Quality Records	8484 Wilshire Blvd. #650	Beverly Hills	CA	90211	Director	College Radio	Music Servicing	310-966-2335	310-966-2346

Company	Address	City	ST	zip	Contact	Title	Dept.	Phone #	Fax #
Quark Records	1650 Broadway, ste 1212	New York	NY	10019	Director	College Radio	Music Servicing	212-489-7260	212-489-7267
Radio Uptown	PO Box 68	2920		Denmark	Jim Releveur	Manager		011-45-3164-38	
Ram's Horn	P.O. Box 8101	Haledon	NJ	07538-0101	Stuart Hutchison	Exec. Producer	"Dear Abbie" Radio	201-694-5035	201-595-2585
RAS Records	P.O. Box 42517	Washington	DC	20015	Alan Kirk		Promotions Director	301-564-1295	
Raucus Records	PO Box 896	Castle Rock	CO	80104	President			303-790-1765	
Raven Recording	744 Broad St., Rm. 1815	Newark	NJ	07102	Robert Ansell	President		201-642-7942	201-621-2185
RDL Records	6101 Southwest Fwy, #119	Houston	TX	77057	Director	College Radio	Music Servicing	713-666-8198	713-666-0724
Relentless Records	P. O. Box 265	Bielle	NJ	08730	Director	College Radio	Music Servicing	908-528-8585	908-223-9803
Relix Records	PO Box 98	Brooklyn	NY	11229	Mr. Les Kippel	President	Bayrock Shop	718-258-0009	
Restless Records	1616 Vista Del Mar Av.	Hollywood	CA	90028	Keith Moran	College Radio	Music Servicing	310-957-4357	310-957-4355
Rincon Records	1525 Crossroads of the	Hollywood	CA	90028	Director	College Radio	Music Servicing	310-466-4142	310-466-4001
Roadrunner Records	225 Lafayette St. #407	New York	NY	10012	Susan Marcus	College Promotion		212-219-0077	212-219-0301
Rockville Records	81 North Forest Avenue	Rockville Center	NY	11571	Jeff Pachman	Retail	Promotions	516-764-7939	516-764-6315
Roesch Records	108 W. Norwalk Rd.	Norwalk	CT	06850	Joe Roesch	President		203-838-5023	
Rounder/Folkways	One Camp Street	Cambridge	MA	02140	Brad Paul		Nat'l. Prom. Mgr.	617-354-0700	617-491-1970
Run River Records	2801 Rodeo Rd./Suite	Santa Fe	NM	87505	Manager	Promotion	College Radio Dept.	505-438-8022	505-473-4718
Rykodisc Records	Pickering Wharf, Bldg. C-3G	Salem	MA	01970	Jim Neill		College Media Market	508-744-7678	508-741-4506
S. F. L. Discs &	757 Brownlee Dr.	Nashville	TN	37205	Director	College Radio	Music Servicing	615-356-4684	
S. O. U. L. Records	594 Broadway #601	New York	NY	10012	Director	College Radio	Music Servicing	212-274-0001	212-274-0529
Sam Records	76-05 51st Av.	Elmhurst	NY	11373	Director	College Radio	Music Servicing	718-335-2112	718-335-2184
Satellite Records	400 W. 43rd St., ste 15D	New York	NY	10036	Director	College Radio	Music Servicing	212-736-4202	212-268-3115
Saturn Records Inc.	PO Box 222992	Hollywood	FL	33022	Mr. S. Liebowitz			305-458-1225	305-458-2208
Savage Records	152 W. 57th street	New York	NY	10019	Joel Klaiman	National Manager	Alternative Promotion	212-262-1540	212-262-1627
Scale of Miles	PO Box 51	West Islip	NY	11795	Carl LaFong	Founder/CEO		800-487-7987	516-243-4286
Score Productions	3414 Peachtree Rd./640	Atlanta	GA	30326	Holly Hearn			404-266-8990	404-266-8683
Scotti Bros. Ent'l	2114 Picco Blvd.	Santa Monica	CA	90405	Damon Greenfield		National Promotion	310-396-7205	310-396-7147
Select/Active Records	16 W. 22nd St.	New York	NY	10010	Director	College Radio	Music Servicing	212-736-4202	212-268-3115
Shantell Records	3600 S. State Rd. 7	Miramar	FL	33023	Director	College Radio	Music Servicing	305-981-3101	305-981-3109
Sky Records	6400 Atlantic Blvd. #220	Norcross	GA	30071	Director	College Radio	Music Servicing	404-263-7888	404-263-8491
Slash Records	7381 Beverly Blvd.	Los Angeles	CA	90036	Michelle Zichella		Promotions	213-937-4660	
Smash Records	727 N. Hudson	Chicago	IL	60610	Leroy Fields	A&R Rep		312-751-0020	312-751-2483
Sound Ideas	105 W. Beaver Creek Rd. #4	Richmond Hill	ON	L4B 1C6	Michael Bell	Vice President		416-886-5000	416-886-6800
Soundforms	P.O. Box 150431	San Rafael	CA	94915	Phil Neal			415-399-9711	415-986-1436
Soundings of the	PO Box 43512	Tucson	AZ	85733	Jody Cass	Director	College Radio	800-937-3223	
Spindletop Records	11115 Magnolia	N. Hollywood	CA	91601	Brenda Hutchison	Promo/Publicity		818-769-9086	818-769-6946
Spinning Mule	518 College Ave.	Clemson	SC	29631	Rob Keller	Bryan Dyar		803-654-4041	
Spiral Jetty	2 Draeger Place	South River	NJ	08882	Andy Gesner	band leader		201-613-1779	
SST Records	PO Box 1	Lawndale	CA	90260	Ron Coleman	Director	College Radio/TV	310-430-7687	310-430-7286
Star Song Records	2325 Crestmoor	Nashville	TN	37215	Director	College Radio	Music Servicing	615-269-0196	615-385-2708
Starfish Productions	PO Box 31921	Philadelphia	PA	19104	Mark Bocchino	Promotion		215-222-8811	
Starlight	7443 Gloria Ave.	Van Nuys	CA	91406	Buddi Mix			818-787-3569	
Startrak Records	510 Palaski Highway	Joppa	MD	21085	Jimmie McNeal	President		301-679-5441	301-538-6332
Step One Records	1300 Division St. #304	Nashville	TN	37203	Director	College Radio	Music Servicing	615-255-3009	615-255-6282
Stop Hunger	1300 Division St at I-40	Nashville	TN	37203	Director	College Radio	Music Servicing	615-242-4722	615-242-1177
Sub Pop Records	1932 First Av. #1103	Seattle	WA	98101	Director	College Radio	Music Servicing	206-441-8441	206-441-8245
Sumertone Records	P. O. Box 22184	San Francisco	CA	94122	Director	College Radio	Music Servicing	415-759-8100	415-564-7798
Summer Productions	1551 Monroe Ave.	Rochester	NY	14618	Bob Marini	President		716-442-1631	
Symmetry	PO Box 80254	Portland	OR	90280	Kate Shock			503-245-8195	
Taangl Records	P.O. Box 51	Auburndale	MA	02166	Director	College Radio	Music Servicing	617-876-2411	617-876-5629
Tabu Records	9229 Sunset Blvd. #813	Los Angeles	CA	90069	Director	College Radio	Music Servicing	213-276-0523	213-274-1649
Team JAX!	PO Box 88206	Los Angeles	CA	90009	Valiant Robinson	Marketing Dir.	Mgmt./Promotions	310-337-1675	
Tenacious Records	PO Box 7595	Northridge	CA	91327-7595	Alphonse Mouzon	President		818-700-9808	818-700-9808
Terra Infirma	P.O. Box 18858	Denver	CO	80218	Jerimiah Moore			303-744-2077	303-620-0060
The Joe Mystery	336 E. 61st St., #4	New York	NY	10021	Gerrard Miklos			212-888-7778	
The Song Factory	216 Jefferson St.	Warren	PA	16365	Patrick Heshe			814-723-7738	
Thirsty Earl Beggars	274 Madison Av., #804	New York	NY	10016	Mike Stuto	Director	Radio Promotion	800-866-2313	212-889-3641
TNT Toones Co.	PO Box 863	Glenside	PA	19038-0863	Tom Milligan			215-886-7071	215-886-7075
Tommy Boy Records	1747 First Ave.	New York	NY	10028	Monica Lynch	President		212-722-2211	212-289-3708
Torrid Records	43 Grammatan Ave.	Mt. Vernon	NY	90069	Director	College Radio	Music Servicing	914-664-3885	914-664-3641
Trend Records	P.O. Box 201	Smyrna	GA	30081	Tom Hodges	Marketing Dir.		404-432-2454	
Triple X Records	P. O. Box 862529	Los Angeles	CA	90086	Director	College Radio	Music Servicing	213-221-2204	213-221-2778
True Diversity	144 Banilla Pl.-Suite 3	San Antonio	TX	78209	Michael Brannon			512-	
TSR Records	18653 Ventura Blvd., #513	Tarzana	CA	91356	Director	College Radio	Music Servicing	818-705-3512	818-705-3403
Tuff City Records	161 W. 54th St. #1403	New York	NY	10019	Director	College Radio	Music Servicing	212-262-0385	212-541-5068

Company	Address	City	ST	zip	Contact	Title	Dept.	Phone #	Fax #
<i>TVT Records</i>	23 East 4th St.	New York	NY	10003	Director		College Promotion	212-979-6410	212-979-6489
<i>Tyscot Records</i>	3403 N. Ralston Ave.	Indianapolis	IN	46218	Director	College Radio	Music Servicing	317-926-6271	317-924-4689
<i>Vanguard Records</i>	1299 Ocean Av. #800	Santa Monica	CA	90401	Director	College Radio	Music Servicing	310-451-5727	310-451-4268
<i>VCA Records</i>	Rt. 1 Box 242	Lynchburg	VA	24502	Director	College Radio	Music Servicing	804-239-0336	
<i>Vista Sounds Int'l. I</i>	215 Englewood Ave.	Englewood	NJ	07631	"Behavior"			800-872-3246	201-568-2599
<i>Vital Music Records</i>	PO Box 20247	New York	NY	10028-0052	Director	Promotions	College Radio	212-	
<i>Voss Records</i>	1136 Patterson Rd.	Oxnard	CA	93035	Emie Campagne	President	Music Servicing	805-895-7207	805-895-3014
<i>Wall Street Records</i>	1189 E. 14 Mile Rd.	Birmingham	MI	48009	Tim Rochon	V.P.		313-646-2054	
<i>Walt Disney Records</i>	500 S. Buena Vista St.	Burbank	CA	91521	Director	College Radio	Music Servicing	818-567-5301	818-953-9910
<i>Warlock Records</i>	200 Park Ave. S. Rm 1618	New York	NY	10003	Stephanie Levine			212-	
<i>Wax Trax! Records</i>	1659 N. Damen Ave.	Chicago	IL	60647	Andy Wombell		Promotions	312-528-8753	312-528-8452
<i>Waylo Records</i>	1320 S. Lauderdale	Memphis	TN	38106	Director	College Radio	Music Servicing	901-774-7720	901-774-7296
<i>Whopazootic Music</i>	34-35, 100 Street (2E)	Corona	NY	11368	Hartley C. White	Owner		718-478-8974	
<i>Wild Pitch Records</i>	231 W. 29th St., 8th Floor	New York	NY	10001	Stuart Fine	College Radio	Music Servicing	901-774-7720	901-774-7296
<i>Wild West Records</i>	7201 Melrose Ave.-Suite D	Los Angeles	CA	90046	James Andrews	Promotions		213-965-5531	
<i>Windham Hill/ High</i>	3500 W. Olive Ave., #1430	Burbank	CA	91505	Director	College Radio	Music Servicing	818-972-4242	818-972-4247
<i>Winner Records</i>	PO Box 151059	San Rafael	CA	94915	Ellen			415-453-5134	
<i>Word/Myrrh Records</i>	6767 Forest Lawn Dr. #220	Los Angeles	CA	90068	Director	College Radio	Music Servicing	213-850-5757	213-876-9028
<i>World One Records</i>	18315 W. McNichols	Detroit	MI	48219	Director	College Radio	Music Servicing	313-534-7070	313-534-7472
<i>Xena Media</i>	13A Medford St., Suite 4	Arlington	MA	02174	Chryste Hall	Principal	College Radio/TV	617-648-2120	617-648-5152
<i>Zoo Records</i>	6363 Sunset Blvd.-6th Flr	Hollywood	CA	90028	Michael Prince	Director	National Promotion	213-468-4223	213-468-4207

SECTION 9



N A C B

Music Licensing

Soon, there may be a time when you or someone on your college station will want to use “*That Song*” by *That Group* either to broadcast directly or for background music. This is permissible, only if your station has paid the necessary licensing fees (or is covered by the school’s blanket license).

“Why must we pay licensing fees for the music we use?” you may ask. Licensing is divided into two areas: performances and recordings. Artists, songwriters, and publishers all receive royalties for the music they perform and record. However, money from the sales of recorded and/or sheet music are a small percentage of an artist’s income compared to performance rights.

When a song is played on a station, heard in an ice skating rink, bar or dance club, as background music during a TV or radio show, or even when a business phone is put on hold, that’s a music performance and it’s legally required for the user to have licensing rights to it.

May I See Your License?

Licensing organizations were created to solve the enormous problem of arranging the rights to every song individually and determining the royalty payments. The three current organizations which handle this task are BMI (Broadcast Music, Inc.) , ASCAP (American Society of Composers, Authors & Publishers) , and SESAC, Inc., a private, family-held company.

Each organization handles its licensing agreements differently. They each set their own licensing fees and terms of payment.

- SESAC uses the charts from various publications, such as *Billboard*, *Cash Box*, and *R&R (Radio & Records)*. Artists are paid for making these charts, how long they stay there, and if they cross-over to other music charts.

- BMI relies on each station to provide logs (even college radio stations are asked to fill them out). Stations are simply asked to list continuously all songs, artists, and – of course – songwriters, aired on the station over a period of several days.

- ASCAP tabulates the airplay of music on broadcast stations through monitoring stations. Tapes are made of stations’ broadcasts secretly, then ASCAP employees identify them and the proper royalties are determined and paid out.

Licensing and College Stations

There are a ton of artists that are played on college radio and nowhere else. BMI is in the forefront of recognizing the contributions of college radio because it collects data from college radio. The implications are significant in at least two ways. First, most of the music industry sees that college stations play artists first. The licensing procedure can validate that assumption with a mathematical formula. Subsequently, the role of college stations in their minds of the managers, agents, venues, etc., will be more publicly known and appreciated.

Music Licensing Organizations

American Society of Composers, Authors, & Publishers (ASCAP)

One Lincoln Plaza, New York, NY 10023 phone: 212/595-7542

Broadcast Music, Inc. (BMI)

320 West 57th St., New York, NY 10019 phone: 212/586-2000

SESAC, Inc.

156 West 56th St., New York, NY 10019 phone: 212/586-3450

A Guide to Music Publishing Terminology

Administration: The supervising for a fee (generally a percentage of income), usually by a major music publisher, of a smaller music publisher’s financial and copyright matters regarding one or more songs or an entire catalogue. The administrator does not necessarily own a share of the copyright, although one co-publisher could administer another co-publisher’s share.

Advance: The payment in advance of royalties to be earned in the future, and recouped by off-setting those future earned royalties against the money advanced. Advances are usually non-refundable.

A&R (Artists and Repertory): The department in a record company that selects and deals with new artists, songs and records.

Audio/Visual Work: An industry term for film, television or any other visual production.

Assignment of Copyright: The transfer of ownership of a copyright from one party to another, which must be done in writing to be effective.

Audit Clause: An important clause in any agreement between a songwriter and a publisher, or any business agent, which allows the songwriter the right to have access to the publisher's books and records (usually once a year), so that the songwriter can determine the accuracy of the publisher's accounting practices.

Author: The creator of "Intellectual Property," such as literacy, musical and dramatic works; choreography; pictorial, graphic and sculptural works; audio/visual works and sound recordings. Therefore, the word author can denote composer, lyricist, record producer, choreographer, artist, photographer, writer or other creator (see *Work for Hire*)

Background Music: Music used (other than as feature or theme music) that creates mood and supports the spoken dialogue of a radio program or supports the visual action of an audio/visual work.

Blanket License: For an annual fee, radio and television stations, public broadcasters, cable stations, restaurants, universities, subscription music services, etc. can acquire a "blanket license" from a performing rights organization. This "license" gives them the right to perform every piece of music contained in the respective repertoire as often as they wish during the term of the license.

Bootlegging: Unauthorized recording and selling of a song.

Catalog: The most commonly used word in reference to the collection of songs owned by a publisher/songwriter.

Compulsory Mechanical License: A license provided by the Copyright Law allowing anyone to record a song that has been previously commercially recorded with authorization, as long as they pay at least the royalties set by the Copyright Royalty Tribunal. The royalty rate for the 1990 and 1991 is \$005.7 per song for each record or tape made and distributed or \$001.1 for each minute of playing time, whichever is greater. The rate is adjusted every two (2) years, based upon the Consumer Price Index (CPI).

Controlled Composition: A composition written or co-written by the recording artist (and sometimes the producer per the artist contract) under an exclusive recording agreement. Typically, the recording company will pay 75 percent of the minimum statutory rate on only 10 sides per LP and two sides per single, regardless of the actual number of side or length of the composition(s).

Copyright: The exclusive right, granted by law for a stated period, usually until 50 years after the death of the surviving author of the work, to make, dispose of, and otherwise control copies of literary, dramatic, musical, pictorial and other copyrightable works. The exclusive right is set forth in the 1976 Copyright Law Section 106.

Copyright Deposit Registration: To register a musical work under the 1976 Copyright Act:

- Send a request for an application to the Copyright Office, Library of Congress, Washington, D.C., 20559. To order an application by telephone, call 202/707-9100.

- When an application is completed, send it back to the Copyright Office with:
 - a. one copy of manuscript, lead sheet or tape if unpublished
 - b. two copies of manuscript (sheet music) or tape if unpublished

c. the appropriate registration fee, currently \$10.00, by money order, bank draft or check, made payable to Registrar of Copyrights.

Copyright Royalty Tribunal: The 1976 Copyright Law established a Review Board--The Copyright Royalty Tribunal ("CRT"). This tribunal periodically review and adjusts the statutory compulsory royalty rate, i.e.: mechanical, jukebox, distant signal cable television, public broadcasting. The Tribunal presently consist of three members appointed by the President of the United States, subject to confirmation by the Senate.

Derivative Work: A work derived from another work, such as a translation, musical arrangement, sound recording or motion picture version.

Direct License: In reference to performing rights, a license obtained by a music user directly from composers and publishers allowing the user to publically perform the licensed work.

Exclusive Rights: The right of a copyright owner to exclusively authorize recording, performance, dramatization or other uses of his works, as set forth in the Copyright Law.

Exclusive Songwriter Clause: A contract between a publisher and a songwriter where the songwriter assigns all songs written during the term of the contract to the publisher in return for a percentage of royalty income. Such an agreement usually involves advances paid by the publisher to the songwriter.

Exploit: When used in relation to publishing, "exploit" refers to encouraging the licensing and commercial use of a particular copyright.

Favored Nations Clause: A term commonly used in the entertainment/music industry to protect one's established salary or royalty rate. A favored nations clause may provide, for example, that no one can be paid more than the contracting party for talent or material similarly used and if someone is, the contracting party will receive the same treatment.

Featured Work: On television, a performance that constitutes the main focus of audience attention at the time of the performance. The vocalists and/or instrumentalists, respectively, must be on camera except where the music is used as part of a choreographic routine that constitutes the main focus of attention. On radio, a performance that is the sole sound broadcast at the time of the performance.

Grand Rights: Grand rights is the term used to describe "dramatic" performing rights. This would cover performances of musical comedies (Broadway and Off-Broadway), operas, operettas, ballets, and renditions of music in a dramatic setting where there is narration and a plot. The copyright owner has the exclusive right to issue licenses and collect fees for grand rights. The use of a music work in a non-dramatic public performance is not a grand right: it is a small performing right licensed through a performing rights organization. However, if the performance consist of more than one song or an aria from an opera, operetta, or musical show, or more than five minutes from a dramatic or dramatic-musical work that is a ballet accompanied by dramatic action, costumes or scenery from the work, it is a grand right.

Infringement: A violation of the exclusive rights granted by the copyright law to a copyright owner.

Lead Sheet: A hand-made (usually) reproduction on paper of a newly written song.

Library: A collection of musical compositions that are licensed by the publisher or administrator for use as background, theme, or score music, on radio, broadcast and cable television, films or video promotions.

License: A license is a grant to a "user" permitting use of a copyright from any of the following:

- Mechanical (records, tapes, CD's)
- Non-dramatic performance (public performance of a song over radio/TV/club/hotel/concerts)
- Grand rights (dramatic performance of a musical work, musical comedy, play, opera, operetta, or ballet)

- Synchronization (the use of a musical composition on the soundtrack of an audio/visual work for theatrical exhibition or television)
- Print (sheetmusic, folios, songbooks or other printed editions. The grant is usually made for a specific period of time and for a designated territory).
- Commercial (the use of a musical composition as part of an advertisement)

Logs: Schedules prepared by radio and television stations for BMI indicating by title, writer and artist all music performed on the station during a particular time period. Used as a basis of payment by BMI to a writers and publishers.

Master: A completed recording of a song from which multiple copies are manufactured.

Mechanical License: The license issued by a publisher or his agent, usually to a record company, granting the record company the right to record and release a specific composition at an agreed-upon fee per unit manufactured and sold.

"The 19 Year Extension": The term of copyright for works registered under the 1909 Copyright Act was extended, under the 1976 Copyright Act, so that copyrights, if renewed, will be protected for 75 years – an additional 19 years from the time of the original copyright. Under the prior copyright law of 1909, the term of copyright was two 28 year terms, or a total of 56 years.

Non-exclusive Rights: The performing right held by American performing rights organizations are non-exclusive, because at the same time that the organizations have the right to license performances of the works, the writers and the publishers have the right to license them directly to music users. Other rights may also be granted on a non-exclusive basis.

Notice of Copyright: When a work is published (publicly distributed) a notice of copyright should be placed on all copies. Since March 1, 1989, the use of a notice is optional. If a notice is used it should contain three elements:

- The word "Copyright," or the abbreviation "Copr."
- The year of first publication
- The name of the copyright owner

PA Form: The form used to register a copyright with the Copyright Office. PA stands for "Performing Arts."

Parody: A satirical imitation of a literary or musical work. Permission from the owner of the copyright is generally required before the commercial exploitation of a parody.

Per-Program License: A performing rights license agreement available in lieu of a blanket license for broadcasters that bases its fee upon income from only those programs using music licensed by that company.

Piracy: Unauthorized copying of a record or tape.

Print Rights: The exclusive right conferred by the Copyright Law to print sheet music, folios, band parts and instrumental arrangements.

Publication: Defined by the Copyright Act as "the distribution of copies of phonorecords of a work to the public by sale or other transfer of ownership, or by rental lease or lending. The offering to distribute phonorecords to a group of persons for purposes of further distribution, public performance, or public display, constitutes publication." However, merely performing a new song in public doesn't "publish" it.

Public Domain: Refers to the status of a work having no copyright protection and, therefore, belonging to the world. When a work is "in" or has "fallen into" the "public domain" it means it is available for unrestricted use by anyone. Permission and/or payment are not required for use. Once a work falls into the public domain ("PD") it can never be recaptured by the owner.

Publisher: A person or company that publishes and exploits songs, scores, or compositions, usually acquired from the author via an assignment of copyright.

Renewal of Contract: A registration by the Copyright Owner in the U.S. Copyright Office that renews for a second term a copyright originally registered prior to January 1, 1978. The Renewal Registration Form RE must be obtained from the Copyright Office, promptly filled out, and returned, with the required fee, to the Copyright Office.

- The notice of renewal must be filed by December 31 of the 28th year of the Copyright. If a work that must be renewed is not done so in time, the copyright falls into the public domain.
- There are no original and renewal terms of copyright, and no renewal filings, for works created after January 1, 1978. For such works, the general term of copyright protection is the life of the author, plus 50 years.

Sampling: When sound bytes are removed electronically from a master recording and through technological imitation placed within the context of another composition. The length of the bytes can be limitless and contain lyric and music in combination or in part from any segment of the score. Depending on the length of the bytes and how they are used unauthorized sampling could be held to be a copyright infringement of the sound recording from which they were taken and from the musical work they first appeared in.

Score: The music that is used in synchronization to an audio/visual work, or the body of music composed for a dramatic-musical work.

Single Song Agreement: A contract between a publisher and songwriter(s) where the songwriter assigns to the publisher the copyright in one particular song in return for a percentage of royalty income. Sometimes referred to as a "one-off" contract.

Small Performing Rights: This term is used to describe the non-dramatic public performing rights that are represented by and licensed through the performing rights organization. In the United States, these are BMI, ASCAP, and SESAC. Performances of individual musical works on radio and TV, at hotels, restaurants, on background music services, and in concerts are "small" performance. These performing rights cover individual musical works used in non-dramatic renditions and are to be distinguished from "Grand Rights." Note that when individual musical companies are used in a dramatic setting, with action, scenery and dialogue, as may be the case in a "revue," it could be considered a "dramatic" performance and not covered under a performance rights organization license (see *Grand Rights*).

Songshark: A purported music publisher who charges a fee for exploitation services to songwriters that a legitimate music publisher would bear himself. Songsharking is not illegal, but is considered highly unethical in the music business.

Songwriter: The men and women who conceived the lyrics and music to create songs.

Songwriter/Publisher Contract: An agreement entered into between the two parties that sets, among other things, the terms under which the composition(s) is transferred (assigned) and income is earned and divided.

Source License: In performing rights, a license granted by the copyright owner to the person, producer, or organization being licensed to record the work, (e.g., in a taped program) so that the performance of the recorded work needs no further license.

SR Form: Copyright registration form for a sound recording, usually obtained by the record company to protect the fixation of sounds on that recording.

Statutory Copyright: A work protected by U.S. Copyright Law.

Statutory Damages: Monetary damages obtainable by a copyright owner of a work for its infringement. The amount is at the discretion of the court, but ranges from \$500.00 up to \$20,000.00 for each infringement, and up to \$100,000.00 if the infringement was willful. If actual damages and profits

attributable to the infringement would be greater than statutory damages, the copyright owner can choose to seek for those instead.

Statutory Mechanical Royalty Rate: The compulsory royalty rate has been in existence since the 1909 Copyright Act. The statute places a ceiling –per record, per song– on the royalty a copyright owner can obtain (the royalty of 2 cents remained the same from 1909 to 1978). Provision was made, under the 1976 Copyright Act, for a Copyright Royalty Tribunal (CRT) to review the rate. Such a review took place in 1980, whereby the royalty rate was increased in yearly increments. The statutory rate for 1990 and 1991 is \$0.05.7 per song for each copy of the record or tape distributed or \$0.01.1 per minute of playing time, whichever is greater. Through the joint efforts of the National Music Publisher's Association (NMPA), The Songwriter's Guild (SGA) and the Recording Industry Association of America (RIAA) the rate per song will be readjusted in proportion to the Consumer Price Index (CPI) every two years until January 1, 1996, regardless of changes in the (CPI) the rate cannot decline below 5 cents nor exceed the previous rate by more than 25 percent for any two year span.

Sub-Publishing: A contractual arrangement between an original publisher of a song and a foreign publisher to handle the exploitation, licensing and collection for the song in that foreign publisher's territory.

Synchronization Right: The exclusive right of a copyright owner, granted by the Copyright Act, to authorize the recording of a musical work onto the soundtrack of an audio/visual work. The song is synchronized with images on the screen, hence the name.

Synchronization Royalties: The amount of money earned by the publisher (and, consequently, divided with the songwriter) for the use of a song for which a synchronization license has been issued.

Video Buyout: An agreement by which the buyer (user) agrees to pay the licensor a flat fee for the use of a song, with no increase based on the sales of videocassettes/discs.

Video Rollover: An agreement by which the buyer (user) agrees to pay the licensor a continuing fee (either in advance or based on sales as per agreement). Every time a specific sales point has been reached, the fee is "rolled over," i.e., paid again.

Work For Hire: As defined in Section 101 of the 1976 Copyright Law, this is a work prepared by an employee within the scope of his/her employment, or a work specifically ordered or commissioned for use by another person in accordance with a written document as a contribution to a collective work, motion picture, audio/visual and certain other types of works, the nature of which is specifically defined in Section 101 of the Copyright Law. In the case of a work made for hire the employer is considered the author of the work under the Copyright Law (and unless the parties agree, otherwise owns all the rights in the work).

College Station Promotions

Promotions is not just contests or giveaways, it involves anything done to make people more aware of the station. For the media, promotions is a two-pronged fork: with one for the general public; the other to possible advertisers. This section should help any station accomplish goals in both of these areas.

Working together

It is very important that the Promotions Department not work in isolation. The following four areas should work closely together in all the planning and carrying out of each promotional event: Station Management; Programming; Sales; and Promotions.

In addition, a promotions representative should accompany Sales staff on calls and make presentations to clients about forthcoming promotions to gain sponsors. More and more radio air time purchases are made on the contingency of getting promotional air time for the advertiser as well.

Staff motivation

Leadership is important; showing a staff the long-term advantages of working in promotions is an absolute must. The students will need to know how the experience they gain will make them more marketable in a field or area of their interest.

As a manager, there are five basic things to do for the staff:

- Instill pride in all tasks
- Listen to complaints
- Find out what staff needs
- Try to fulfill those needs
- Give credit where credit is due

And never ever forget to say "Thank you!"

Idea generation/Brainstorming Sessions: When brainstorming in groups, it is very important to accept all ideas. During a brainstorming session, there should be no evaluation of any ideas. That comes later. Many times one idea will spawn another, and so on down the line until many great ideas, even when the first wasn't so hot. Also remember that the more varied a group included in your brainstorming session, the better. People with different perspectives will come up with more varied ideas. The point in a brainstorming session is to come up with bulk.

Consideration of ideas and evaluation: After a day or two, reassemble the group and go through the list of ideas discussing what each person likes and dislikes about each idea. Then decide by vote, or other method, which idea should be executed.

Execution of projects: Give assignments one-on-one if possible. If this is not feasible due to schedule conflicts, try an assignment board where assistants sign up for projects (make sure you give a due date!) It helps to post what everyone is working on so everyone knows where they stand within the group. Weekly staff meetings are also good for this, when each person can give an update on where their project stands.

Determining your audience

There are basically three ways for a station to determine its audience: buy data from a professional ratings service; hire a marketing research company, or do it yourself. The first two tend to be quite expensive for college stations but they are much more reputable and thorough than the last. Certain college radio stations can now receive a discount from Birch Radio ratings, however, through NACB.

If conducting the research independently, the process may be easier by hooking up with a marketing research or statistics class. By working with the professors students can research the audience as a class project with no cost to the station. First, figure out exactly the research elements necessary to be able to sell your stations air-time to advertisers. (ie. audience size in total and during different dayparts, demographics, lifestyles, etc.) Then develop a questionnaire and a method which will be administered to obtain a random sample.

Creating a station image

Don't settle for just a slogan like "The best rock right now." Create a positioning theme. What sets your station apart from the rest? Find what salient attribute that the station offers to listeners that no other station does, or can do. This means doing research into the market, audience, and competition. to find the station's own marketable niche. Station image should match station purpose and the future direction of the station. This promotional theme should run through absolutely everything the station does: all promotions, and all ads. There are two main points to remember when building station image:

- Don't over promise. Deliver on all promises.
- Listen to the market.

Promotions department budget

The idea of Zero-Based Budgeting means starting from scratch for each promotion and for each year.

Before the beginning of each fiscal year, sit down with a calendar, "post mortem" files describing the past promotional successes and defeats, a file with all staff new ideas for promotions, and the Sales manager, General Manager, and Program Director. Together, plan out the next year's promotions using the criteria found below in "guidelines for a great promotion." Remember: Don't plan too many events. 4-5 per month can get too hectic. When there are promos running over one another, the listener will become confused and each promo is thus less effective.

Decide what is needed for each event. (Bumper stickers, a conference room, billboards, newspaper ads,...) Be sure to include everything, even the small details, so there will be few unexpected costs.

Lastly, find out how much all of the materials will cost. Voila! Promotional budget. From here the managing staff can decide if there are enough funds for all the events or how all the funds will be made.

If there is little or no money, and not much is made through advertising/underwriting or renting out a mobile DJ unit, there still is hope. Work with other student groups who are willing to pool money and create a co-sponsored event. There will probably be more of a draw and make a more news worthy event than something done independently with little funds. . Don't forget to consider advertisers! They could sponsor an event that features their product with free product or underwriting dollars.

Promotional tools

This list is not all-inclusive and many times these tools are used in conjunction with each other. This is mainly a broad classification of promotional tools that can be used for any product. Using them for a service takes a bit of imagination.

• **Coupons:** By contacting the Food Services department at the university, create and attach coupons to vending machine food packages to be redeemed for a free gift from the station. Food services should be cooperative if they know that the station will be hyping up this chance to win. They will receive free advertising and added interest in their product at no cost.

• **Samples:** Live remotes give a taste of the station to people walking in the area. This not only will introduce more people to the station's format but advertisers will be exposed to more than normal listenership, in turn, getting more for their money and plus that "added extra value" they look for. Remotes are even more important for cable stations because they need extra exposure to remind people they are on the air.

• **Bonus Packs/Price reduction:** Give incentives to advertisers, in the form of advertising packages with special discounted rates, so they will try advertising on the station. It needs to be made known that this is not the norm, however, or they will continue to expect this same deal in the future. Also, give price breaks for bulk advertising or immediate payment.

• **Sweepstakes/Contests/Games:** These range from call ins, write ins, bumper sticker police patrols, etc. The law has specific requirements when advertising a sweepstakes: participants must not be required to buy anything; they have to be able to enter for free. In addition, rules must be posted with the chance of winning and estimated value of each prize. Overall, it is easier to have a contest where there is not as much legislation. Contestants could fill out quizzes showing their knowledge of the station or

another topic, write tall tale excuses for why they should receive the prize or any other imaginative alternative to the age-old "fourth caller wins" routine.

- **Premiums:** A premium is any item that a station purchases for distribution to its listeners like t-shirts, key chains, footballs, etc. These gifts can be given away over the air or at any live event.
- **Promotional gifts:** T-shirts, bumper stickers, records, cassettes, or any other donated product from a company that works with the station. Again, these gifts can be given away with various methods.
- **Discount credit cards:** By presenting the station's discount card at a participating sponsor, the bearer is entitled to a discount or free product. Include regular advertisers on these cards in an advertising package for that "added value." Or simply ask local businesses to sponsor the card; for a small price they will receive increased their store traffic. Make sure discount incentives on the card are worthwhile; ones to which other students would respond.

Merchandising

The most important things to remember about obtaining promotional merchandise are:

- **the product should be of high quality:** Shoddy materials should not represent the station.
- **have a strong plan for distribution:** If not properly planned ahead of time, the station could end up with a mountain of pens, buttons, or whatever left over, cluttering office space.
- **accompany distribution with audience contest or incentive:** Make people aware of an event which displays free product. What better way to get an audience excited than by creating a contest with a chance for great prizes.

If the station has a small budget, like most, try working a tradeout with company instead of paying for merchandise and promotional products. Air-time or sponsorship of events for product is usually easier to work than normal pay contracts.

Guidelines for a great promotion

- **Start far in advance.** (8 weeks is usually enough)
- **Research audience, market, and competition.** Find out what's being done and what isn't. It's important to do what isn't being done. Find public causes that need help and incorporate them into a promotion, and earn money for a worthy cause (or collect items) while building station image.
- **Set objectives down on paper.** Include a measurable factor; starting point; and goal of promotion, like:
 - awareness (station awareness, awareness of a show or service)
 - trial behavior (listening to/watching your station for the 1st time)
 - repeat behavior (listening to/watching consistently over time)
- **Specific promotions can also have objectives to:** increase station advertising sales; increase client traffic; build community relations.
- **Involve all of the staff** as well as other station departments in promotional activities from the start. They can't be excited about something they don't know. If the whole station is not excited about promotions, it will be (1) much harder for the promotions department to pull them off and (2) it will add confusion to any public contact the staff may have concerning the promotions. Other staff can also give insightful ideas!
- **Make sure the promotion fits** the station image and position within the market. (i.e., a hard rock station doing a promotion revolving around the symphony or an opera is not the best idea.)
- **Make it simple.** If it can't be explained in 30 seconds or less, it is too confusing and will take too much time to get across to the listeners.
- **Make it easy for your listeners to participate.** Believe it or not, if listeners have to tune in 24 hours a day to hear their name called once, after sending in a detailed entry sheet that they had to search high and low for, address and mail an envelope with their own stamp, response will be low. The easier things are, the more people will get involved. It is a good idea, however, to make them do something that can be measured. It will then be easier to determine the response to the promotion.
- **Set up a budget** to work within for each promotion making sure to set aside \$\$ or trade out for outside media. New listeners/viewers won't be tuning in if only tell current listeners know about the promotion.
- **Assign duties** and print up a checklist to make sure everything gets done.
- **Post all the information** about the promotion on the station bulletin board so everyone is informed.
- **Make your on-air promos exciting and out of the ordinary, but brief.** Give them extensive air play. Be sure to tie on-air promos to print ads or publicity through use of slogans and catchy names.
- **Keep the audience informed by hyping the event.** Continually update the audience about the status of the promotion, right up until the hour of the event. After the event, promote what happened, so next

year anyone who missed it, certainly won't next time around. This may seem a bit redundant but an audience generally needs to be urged to do something many times before they act upon it.

- *Keep track of the response* to various promotions for future reference (e.g., a logbook in the studio) and in a staff meeting discuss what went well and what didn't. Be sure to write everything down in "post-mortem" files and refer to them before the next promotion.

- *Promote success using the response numbers.* Be sure to send all of the sponsors involved the results, so they will want to be a part of it again. Also, send thank you notes. Sending a thank you to all Campus Departments involved will certainly make dealing with them next time much easier.

Kinds of promotions

- On-air Contests
- Outside Stunts
- Community Boosters

Ideas can revolve around...

- Holidays
- Theme weeks (ie. Alcohol Awareness Week, International Women's Week, etc.)
- Station Anniversaries
- Client events (ie. relocations, grand openings, bargain days, etc.)
- Campus Events (ie. sports events, Freshmen Welcome Week, etc.)
- Worthy Community Causes (ie. Homeless Shelters, Children's Hospital, etc.)
- Specific on-air shows (ie. Reggae/World beat, Classic Rock, Blues, Jazz, etc.)

Examples of promotions

Year long promotions can continue indefinitely. To escalate the excitement, put winners into a grand drawing for the end of the year.

- *Bumper Sticker Police:* Roaming B.S. Police either stop people displaying the station bumper sticker and give them a prize, or take down license plates which are read over the air (winners must call in to receive their prize).
- *Good Neighbor Game:* DJs participating in this promo randomly pick a number to call from the student phone book. During the hour preceding the actual call, the last name of the person to be called is announced with a request made to their neighbors asking them to call the individual and have her/him tune in. Shortly before the call a "Winning Word" or a "Phrase that Pays" is given over the air. When the number is called, the correct answer must be given to win.
- *Free Stuff Friday:* Every Friday, every hour something is given away.
- *Join the Jet Set:* Each time a listener is the first to call in after hearing the sound of a jet being played, they are entered in a drawing for a round-trip for two to one of the 10 most glamorous cities in the U.S. Each eligible person is mailed a Jet Set ticket that looks like an airline ticket which contains the rules of the contest and a number. At the end of the year or semester, hold a drawing for the winner. The school's travel service should be asked to co-sponsor this event.

The beauty of outside events and stunts is that the station can reach hundreds of individuals who can become regular listeners. These events are also good for publicity. While most of the following events have been done by radio stations, analogous ones can be adapted for TV with a little imagination. Try to keep events simple and eye-catching, appealing for photos and taped newscasts.

- *Disk Jockey Challenge:* Two on air personalities make a bet about something not connected to the station like the outcome of a basketball game or track meet, the number of guys wearing suits in the business school on a given day, or the number of joggers that pass a certain intersection within a given time. Be creative. Instead of betting money, however, the payoff will be in the form of some wacky stunt. Run wild with the possibilities.
- *Feed the Beast:* For this event, make a monster that can be transported or worn, or rent a costume. This monster roams around the community or campus collecting music requests that after being played on the station, the requestors will be entered in a drawing for lots of great prizes.

Public Relations

Depending upon the size of the station, PR may be a department on its own, taking care of the areas described here as well as in "Publicity" below. Whether or not PR is a subset of Promotions or a department on its own, it must work closely with Promotions to give a homogeneous image.

Building on localism is an integral part of public relations for small stations. There is a need for outreach into the community to establish ties and to develop the station to suit market needs. If each person in the staff can themselves become a Public Relations Representative they will not only gather feedback from the community for the station, they will also develop pride and commitment for the station. An advisory committee can be quite helpful in gathering local input: look to the business leaders in the area, the educators, student group leaders and those working with community affairs committees. These people will have more insight into community needs, wants, and trends, and will help guide the station into marketable areas.

Publicity

Generally the public believes the content of news articles or what looks like a news article more than what appears as a paid ad. Besides this main advantage, publicity is also virtually free. The only costs a station incurs while trying to gain publicity are those related to the printing of press releases or the other tools listed below. With these advantages comes one disadvantage. When the publicity is free, there won't be much power over what is printed. The following should help with that problem. Remember: Business/station originated publicity is always positive!

These are some of the means to entice reporters to write about the station:

- **Press Releases:** Sent out in flyer form, press releases must be brief giving the "Five W's" (who, what, where, when, and why) and should be sent out every time the station holds an event or is involved in something. Most schools have a News Service that sends out press releases for the university. While they should send the press releases out for free, they tend to only send to major public media. If press releases need to go out to any music journals, they will need to come directly from the station.
- **Press Conferences/Media Parties:** Send out invitations to press members and follow up with phone calls. Conferences should be held for things too complicated for a press release or as a special invite for reporters before the actual event. An example would be a newly opened nightclub. Generally the nicer the press event, the better coverage will be. Spend a little money, or use a trade out and have some light refreshments available. (Food Services can be good for this.)
- **Corporate Ads:** These ads are a bit different than the ones saying "listen to/ watch WXYZ!" These tell the audience what community events the station has done or is in the process of doing. After reading this type of ad, the reader should feel all warm and fuzzy about the station. Again, running this type of ad will not be as influential as a news story and will cost more, but if a news article is not in the making this will help to get the station's name out and let the public know what going on.
- **Special Events:** This includes any event held in a public place that draws a crowd. When planning a large event, the above tools should be used to create a buzz so attendance will be high by both the public and the press.

Most likely, if the press writes a piece, the information the station will have provided will be the basis for their story and extra elaboration will be obtained through their own investigation and interviews. The better relationship the station has with the press, the more likely they'll write about the station in a good light. Also remember that the station is part of the media. Don't forget to let the News Department know what promotion is going on and get them to cover it as well.

Media originated publicity can be positive or negative. The station will not have much control over the slant the story takes or what is included. The only influence a station has is the interviews it conducts with reporters; therefore, make certain that all staff who talks with the press is conversant and is fully informed of all events taking place. In addition, use any of the above measures to give a positive impression to the press. If something bad has happened that the press will discover, it is best to immediately send out press releases or hold a press conference to make sure that the station presents its case to the press first.

Media Kits

Most station clients will never visit the station. Therefore, their impression is formed by three things: what they hear on the air, what they see in the press, and what is presented in a sales call. One way to improve sales presentations is to have a sharp looking press kit. Don't hand a prospective client a crumpled mimeograph of a rate card. A professional looking package in a glossy folder with the station logo embossed on it will make a better impression.

Contents:

- coverage map
- rate card
- program listing or most recent program guide
- audience statistics and demographics (if available)
- any station accomplishments (ie. awards, media blurbs, testimonials from current advertisers)
- info on past and current popular promotions

Remotes

Besides providing a sample of the station's musical format and promoting the station as a whole, mobile broadcasting units can make extra revenue for the station by renting them out to parties. College TV stations can do the same thing by filming weddings, bar mitzvahs, etc., when not doing remotes.

Program Guide

A program guide should be yet another extension of the station's positioning theme, a continuation of the station, in print. Varying from one page, to posters, to small magazines, the program guide will only be limited by imagination and funds. Selling packages that include print and air-time not only can fund the program guide, but also can gently introduce new clients to radio by using a medium with which they are familiar.

Setting advertising rates: Generally about half of the space in the program guide should be sold for advertising. Figure out how much each full page should cost to cover the full expense of producing the guide, and add in a percent of profit. The smaller space increments are then figured as a percentage – one half page should cost 75% of a full page, one quarter should cost 75% of a half, and so on. Make up a rate sheet for the sales staff to use and work together to develop packages with on-air time.

Copy for a multiple page guide: A great resource for copy are the DJs or producers. They tend to be creative people and can come up with some great pieces!

- Most guides have a letter from the General Manager giving a synopsis of where the station is going and what has been accomplished so far.

- Utilize this great venue to promote any current and upcoming station activities.
- Transcribe or put band interviews into story form.
- Tell the world about the station's wonderful staff with pieces like "Volunteer Spotlight".
- Recently released record reviews are usually interesting to the public- it's nice to get the full spectrum of your programming included. Radio stations should have specialty show DJs review a record or two as well, and the same for music video show producers at TV stations.

- Pieces on various specialty programming can inform the audience on new shows.
- And MOST IMPORTANTLY, include an easy-to-read program schedule. Either include each DJ's name with their shift for a nice morale booster, or choose to highlight specific programs. DJs can come up with a name for their show if the station doesn't have names for all the shows already. TV stations should list all programs, of course.

Promoting a Radio Station (Without Money!)

It would be difficult to encounter a radio station that had enough money to accomplish a promotion it wanted to execute. It seems like promotion, to many station owners, is a bottomless pit which constantly sucks cash away from the bottom line with too frequently no evidence of having accomplished anything. Certainly money is very helpful when it comes to promoting a radio station, but take a look at a few ways a station can be promoted without using cash (or very little). If any funding does become available, it can be used to augment these techniques for even greater effectiveness.

Self-Promotion

One of the most overlooked ways to promote any radio station is by using the radio station itself. A successful radio station is always talking about itself. Several times each hour, radio personalities, around the clock, need to be reinforcing in the listeners minds all the promotable aspects of the radio station, whether they are programming features, outside promotions, contests or service the station performs. Sometimes station promotions unfortunately only take the position of promoting through outside medium-newspapers, billboards or television spots, but neglect using their own radio station as a way to promote themselves. Saturate with self-promotion.

Although radio works by repetition, too frequently repetition of station promotion material can become very tiring on the audience and produce listener fatigue. Therefore, station promotional announcements should be frequently updated, using new copy, different announcers, different production music some fast, some slow, some short, some long, some in detail, some brief, but never let up on the constant selling of the radio station. This costs nothing. Run promotional announcements during the day just like normal commercials. Stations usually have promo positions in their broadcast hour which are in addition to their commercial time. Most radio audiences don't understand the difference, or see any difference at all, between a promotional announcement and a commercial announcement. A station promo will be just another commercial to them. Rather than developing individual promo locations each hour, schedule station promos in unsold commercial slots that are available. Even if this means the occasional expense of bumping a commercial spot. This will happen from time to time (mostly in drive time), but the programming integrity of the music and entertainment image of the station, should not be encroached upon an excessive amount of interruptions whether they be commercial or promotional.

Take a lesson from the radio station Sales Manual and use radio Sales as it should be used. "Buy" some time on the station itself during prime broadcasting hours to get the message across. If it is supposed to work for advertising clients, then it should work for the station itself, too.

Station promotional announcements are thought of as free, but there is nothing free about them. They could be the most expensive and the most valuable chunks of time on the air.

Piggy-Back

Another way to promote without money is to piggy-back station activities with events that are already going to happen.

For example, if a major charity is going to be throwing a major fund-raising event like a show or a chili cook-off, get to the organizers far enough in advance to throw complete support behind their event. Then, they will use the station exclusively in promoting it. Ask for permission from the event sponsor to have station signs or banners at the event itself. Get the station logo or call letters included in their print material. Be a part of their press release to the newspapers and television stations, perhaps on the posters, or even on the letterhead. This costs nothing other than the time of whomever on the staff takes the responsibility to work out the details and spearhead the stations participation.

A good aggressive radio station can find some significant public affairs event every month of the year and can make many of them appear to be their own promotions with the total expense nearly zero.

In putting together a promotional event that is connected with a charity, it is often much easier to go to the business with whom a commercial relationship already exists and get them to contribute materials like printing or food, that will be used at the event itself. After all, they are doing it for the ultimate

like printing or food, that will be used at the event itself. After all, they are doing it for the ultimate success of the fund raising event itself, the charity, and then, vicariously, for the radio station involved.

Doing a promotion and positioning the station within the communities activities for public affairs events is an excellent way to gain free and positive publicity. In mentioning positive publicity, it is also important to point out that there are some causes or charitable organizations which for one reason or another tend to polarize certain members of the population.

Therefore, it is always a good idea to double check being involved with some non-profit organization to make sure that they represent the same ideals that the station represent. Some examples of these are social organizations or non-profit organizations that deal with health issues, sexual issues, educational issues, certain political alliances (that some organizations might have alienated a portion of the audience, while gratifying another portion of it).

Select promotional activities that can effect the largest number of people and in as many cases as possible, try to associate with community events where large numbers of people are involved and where the potential for large crowds and maximum station exposure exists.

Timing

A few ways to promote that don't require any major expense are to be at the right place at the right time. Among these are:

- If the station has a vehicle, make sure that it is painted front, back, and sides so that no matter what direction the vehicle is pointing and no matter where it is parked the call letters are obvious. It's even a good idea to paint call letters on the roof of the car just like police cars sometimes print their numbers on the roof so they can be visible from the air. If there is an airport, and there are planes coming in and out, people are going to remember a car driving down the highway that they see with call letters on the roof.

- Never let the News Department go out of the building without call letters on their microphones. Microphone flags are inexpensive, but worth their weight in gold when seen on nightly television, at news conferences, or when they show up in the front page of the daily paper.

- Make sure all station personnel are identified in public. For a few dollars a piece, an attractive name tag can be fashioned for each member of the radio station staff. Include office personnel who occasionally participate in station promotions. Nobody should have to walk up to a station employee and have to ask if they are from the station or not. Make sure the name tags are consistent, with colors selected for station identity. Be consistent with call letters (lettering and the logo, too).

- One of the most popular ways for radio stations to get publicity without having to pay for it, at least without having to pay cash, is the use of barter or trade agreements with other businesses. By using unsold inventory on the air in exchange for other business goods and services, the station can access everything from sign painters, printers, balloon manufacturers, sky writers, billboards, to newspaper and television.

Frequently, T.V., papers, and billboard trade agreements are expensive and may involve annual commitments. In many cases they also require (or are enhanced by) some cash commitment along with the trade agreement. In dealing with smaller merchants at a smaller level, items that normally cost just a few hundred dollars can very easily be traded. Every radio station function should have its own custom made paper cups and plates, balloons, posters, name tags, banners, and whatever signs may be appropriate for station events.

- Use lots of printed material. Printed material can take the form of table tents that you can place on tables in restaurants or night clubs where the station may be appearing.

Leave behind flyers that you can put on tables and chairs and seats and pass out at remote locations that outline the station's programming activities or that contain coupons or entry blanks for contests can almost always be traded through a local printer. Any opportunity you have to place the

station logo plus some additional information about the station itself in front of a public is excellent for reinforcing the station identity.

- Look for opportunities to exchange program space with Community Theatres, School Plays, public functions, concerts where advertising space is available in the material that is passed out to those attending. When done right, none of this costs anything. You are just exchanging services. That's what barter is all about. It's an under-used opportunity, especially for small and medium market stations.

- Station functions like movie openings, concert, or shows where there has been no type of factual ticket used, it is easy for radio stations to print its own, making sure that every station event has a ticket that is distributed in advance of the event. This reminds the listener about the upcoming event and because there is a tangible representation of the event in the form of a ticket, the event is less likely to be forgotten usually ensuring a greater participation.

- Use (favorably exploit) air personalities. Radio personalities accept the fact going into their job that they are a public person, and that wherever they go, they represent the radio station. This is not a nine to five job for anyone in the business, and any member of the air staff visible to the audience by being listened to is similar visible to the audience when seen in public. The opportunities for members of the air staff to participate in public events as individuals representing the station is considerable. I would encourage each member of the air staff including, if not especially including, evening, overnight, and weekend personalities to make themselves available to be volunteers on telethons, judges for any type of celebrity event that may be occurring in the city, work as a telephone operator for a fundraising pledge drive, to volunteer to participate in any type of charitable function where they can possibly get publicity through other medium and certainly be recognized by the public. This also includes speaking engagements for those members of the staff who are comfortable addressing luncheons or dinner meetings.

- If the air staff is blessed with persons talented in other areas, by all means promote their appearances. Consider their experience as musicians, as actors in Community Theatre, magicians, cooks, athletes, or what other areas of expertise that may be involved in that can impact favorably upon their association with the radio station.

Commercial Opportunities

Another way promotions can come to the radio station at no costs is through commercial opportunities that present themselves. Advertising clients sometimes like to run station promotions as part of their own promotion. The station participates with them in exchange for some advertising dollars.

Frequently, radio stations will get asked to participate in promotions by motion picture companies or by national marketing groups that are looking for some kind of exposure in the market. This can come in the form of travel agencies, hotel chains, airlines that serve the community, restaurant groups that are doing grand openings, or other businesses that are coming to town and are looking to augment their promotional budget by bringing a radio station on board as a partner.

Finally, in selecting promotions, even though they may be on a large scale, and they may be at no cost, ultimately, they must promote, effectively, the radio station. In some cases, no promotion is better than a poor promotion, or a promotion that is not targeted towards the type of listener the station wants. Be careful when selecting promotions, whether they are paid or whether they are free, that the opportunity to present the promotion is compatible with the image of the radio station. Is it something the station can live with before, during and after the promotion?

SECTION 11



N A C B

Fundraising and Grants

Raising money for a non-commercial organization is a multi-faceted undertaking. Promotions and on-air fundraising are only two ways to raise money. Check the following sections for further suggestions to pursue in order to raise money.

Sponsorship and underwriting, objective forms of advertising, are the best ways to raise revenue for a college station. Underwriting is the type of advertising legal on non-commercial stations, and is best exemplified by sponsorship on PBS or NPR. In general, an underwriting spot does not make subjective statements about a product (e.g., "the best tasting soda") or promote sales. An example would be the comment: "Masterpiece Theater is made possible by a grant from the Mobil Corporation." Mobil benefits from name recognition, but the statement does not include any subjective comments concerning operations or products. This underwriting concept can be applied on a local level by any station, by appointing an underwriting director or staff and then approaching local businesses to sponsor station shows. Local restaurants, clothing and record stores are often the most visible businesses on a college campus and the most interested in sponsorship on a college television or radio station.

Grants are another way to raise money for a college station, but attempting to receive grants requires a great deal of knowledge of the fundraising system. One of the most difficult hurdles in applying for grants is finding a foundation that will likely donate money as most foundations deal with larger organizations than college radio or television stations. However, many local foundations may be interested in giving to a particular station in the area or to support a particular station program. The first challenge is to identify likely donors. This identification process is a very complex one in and of itself. To begin, there are several resource books available that detail basic information on grants.

Search out the reference section of either a public or university library. The most pertinent books in this section will be large volumes listing foundations according to different categories, including location and interests. Some of the books will list even more details, such as the various grants each foundation donated to specifically in the past year. The directory will often index foundations by the types of projects funded. Look for foundations that have given in categories relevant to you (e.g., media and communications). But that alone doesn't mean it should be on your "A" target list. By examining the specific projects funded, you can eliminate some unlikely ones and more easily determine the foundations most likely to donate to your cause.

Once you've targeted some good prospects, check the complete listing on each particular foundation. Besides information mentioned above, you'll see contact names, giving restrictions, and instructions on application procedures. Many foundations only give in particular geographical areas (e.g., The Providence Journal Foundation); these are good targets for college stations.

Foundations tend to be very selective in their donations, and contacts in the organization are very helpful in making your proposal stand out. If you know someone in the organization or know someone who might know one of those contact names, use them to initiate the contact or make a support call or letter on behalf of your proposal.

Look at the grant proposal guidelines carefully, which list what priorities should be presented in your grant proposal. This will help you tailor your proposal to better match that particular foundation's goals. If these guidelines are not available, write to the foundation directly and ask for them (you are not asking for money in this initial letter), as well as for a copy of the annual report, if available. Once you have these materials, you can better prepare your grant application. When approaching a foundation, make sure all correspondence is professional and well-written.

Another way to pursue grants is to contact the school's development office. These fundraising pros could give a great deal of guidance.

And don't forget that approximately 80% of donations to non-profit organizations is by individuals. Therefore, you should be seeking to build contacts with people, not just foundations, to increase donations.

Some of the references to look for when planning to raise money via the grant/foundation approach are:

- *The Foundation Directory*

This is a very complete volume that contains comprehensive information on over 6,600 corporate, independent and community foundations. You can look up particular areas of giving and identify which organizations would want to give your station or organization money.

- *National Directory of Corporate Giving*

- *The Foundation Grants Index*

Other useful and inexpensive books available for purchase covering various fundraising topics include:

- Skloot, Edward ed. *The Nonprofit Entrepreneur*

This book discusses methods in which non-profit organizations can launch successful earned income enterprises without compromising their mission, in a well-organized, topic-by topic, analytic approach to non-profit approach to venturing.

- Seltzer, Michael. *Securing Your Organizations Future*

A guide to fundraising strategies.

- Public Interest Public Relations, Inc. *Promoting Issues and Ideas*

A guide to public relations for non-profit organizations.

- Firstenberg, Paul B. *Managing for Profit in the Non-Profit World*

The above publications are available from The Foundation Center, 79 Fifth Avenue MC, New York, NY 10003. Tel: 800/424-9836 or 212/620-4230.

20 Great Fundraising Ideas for College Stations

The perennial college station problem: big goals for the station, but no money to achieve them. Maybe the problem is a lack of solid station fundraising ideas. Here are 20 fundraising ideas successfully implemented by college stations around the country, large and small. Though the ideas are mostly culled from college radio, TV stations should also find many of them adaptable to their situations.

Remember that a good promotion is often a good fundraiser, and vice-versa. So when you think you are doing a promotion, think about how (with minor modifications) you can make it serve as a fundraiser also. That gives you double-impact for the same amount of effort. So here we go, in no particular order:

Music Magazine Subscriptions

The publisher lets you sell them at a significant discount off retail, and your station keeps the difference. Since these publications focus on new music, it's a good match for the audiences of most college radio stations. SPIN already has such a deal in place, other magazines—desperate for revenue—will work with you if you ask.

Mobile DJ Setups

A couple of turntables, danceable music from your record library, a mic and a mixer are all you need to get started. The initial outlay is relatively small, and the payoff is quick. Your station can make its investment back many times over in a year. If you already have such a system, are you marketing it properly? You may be playing campus bashes, but what about off-campus fraternities, local clubs, high school dances, weddings, bar mitzvahs and confirmations? Make your service known (yellow pages, penny shopper publications, local arts newspapers, etc., and over your own airwaves). By slightly undercutting the prevailing competitive rate, you can do well.

WXXX/KXXX Night at Local Clubs

Every nightclub has at least one slow night of the week (usually Monday or Tuesday), and they may not even be open. Your station can offer to promote that night as "(Your Call Letters) Night," with special bands (e.g., breaking alternative acts from record labels you have good relations with) or DJ services that you can provide. You make a deal to take admission at the door and the club keeps bar sales income, or vice-versa. This can turn around business for the club and yield great promotional benefits for your station.

Vendor Co-Op Advertising

Most college stations aren't aware that franchisees or local branches of national/regional store chains (food, auto, carpet, etc.) have dollars for advertising or underwriting that they never spend. It's called vendor co-op—where the national office provides from 50%-100% of the cost of advertising at the local level. The spot can be anything the local manager wants, as long as it includes a few key words (e.g., name of products) specified by the national office. That's free advertising money in your market, which may go unspent unless you remind the local store it's available.

Program Guide

Do you publish a monthly or quarterly program guide? If so, do you sell space in it? It's a great value-added option to induce people to advertise on your station (i.e., something extra when they buy an on-air sponsorship package). Local clubs, restaurants, campus hangouts, etc., will usually carry them free if you ask (nicely). It's a great promotional boost for the station, too.

Discount Cards

More for promotional value than fundraising, those plastic discount cards distributed to students, etc., allow them to get a percentage off all purchases at participating local merchants. Your call letters are prominently listed on the front, with the merchants' names and addresses (or phones) on the back.

PSA-Style Spots

You know those "Company X reminds you to give blood...A public service message from Company X, serving the tri-state area..." messages. They're paid PSAs, legal to run on any station. Companies do

the calling to local businesses and send you the scripts to air, and give a percentage of the revenue to your station. Some of these paid PSA placement firms are sleazy, others do it well. But you could also do it yourself. Either way, it's a neat twist on the regular ad package that may turn around a previously-reluctant local merchant.

Postcards

Print postcards with your call letters and a funky design and convince local merchants to carry them at their cashier counters, selling for 25 to 50 cents each. Record how many cards you gave each merchant, and at the end of a month or semester, collect the money and the remaining cards to insure you're not cheated.

Fundraising Staff Requirement

Make it a requirement to keep one's air shift that all staff must devote X hours per week to fundraising. That doesn't mean they must sell a certain amount in ads, but they must show they tried. Stand behind your commitment to the importance of fundraising to the survival of the station and your DJs will do more for the station than just DJ.

Sports

This programming is probably the easiest thing to sell. Local merchants love tie-ins to sports promotions and will advertise to be involved. Add a "high school game of the week" to your schedule and watch how much local parents who own businesses will advertise to insure they can hear their children's games!

Create Your Own Events

Things with high community visibility that match your station's pre-existing strengths (e.g., jazz or folk festivals), or political or social importance (e.g., lecture series or public affairs forums with area experts debating) will bring in revenue from: gate admission, event program guide ads, and other underwriting/advertising. Plus you can trade out spots for hotel rooms, food, venue rental, etc., to cover most all event costs. For example, organize a Music Business Convention—a one-day event bringing experts from all sides of the music industry to explain how a band could break into the business. Their contacts with successful artists, managers, agents, record label reps, area commercial stations, etc., made lining up the panels easy. Marketed as a benefit event for the station, no panelist was paid. Promoted mainly on the station's airwaves and in trades with local arts magazines and newspapers (reaching the target audience well), door revenue made it highly profitable.

Concert Co-Sponsorships

This can get tricky, but if you're dedicated to becoming a major new music force in your market beyond just playing records on the air, it's worth the effort. Start small (especially if you have practically no money). You may end up filling large stadiums with major acts!

Restaurant WXXX Plate Specials

Does your station or students in general have a good relationship with a local pizzeria or other area restaurant? Then approach the manager with your version of the "WXXX Plate Special." Ask the participating restaurant to cordon off a few tables where diners (warned in advance) were treated to an unusual meal served by substitute WXXX-supplied waiters. If you want a napkin, you pay a dollar. Utensils? Another dollar.

A less offensive (and possibly more lucrative) version of this is to convince the restaurant to offer one standard menu entree one night each week as a "WXXX Special" (which you promote at the station) whereby a dollar of the meal cost is donated to the station.

Entertainment Phone Hotline

Though non-commercial stations can't run full-fledged commercials on air, they can run them completely legally over the phone. It's usually done as a music concert hotline with spots preceding the information. However, a big sponsor might pay enough for you to run it as a toll-free number (though a normal local phone # is fine). Or do it as a 900# and make money per call if you think you can generate enough calls.

Auctions

Visit area businesses of all types to donate an item for your auction. Even cash-strapped local merchants can afford to give a pair of theatre tickets, an dress off the irregulars rack, or a slightly dented piece of office furniture. Then solicit bids at local malls, in the student union, and, of course, over the air. A final round, over-the-air bidding war occurs on a pre-designated day and time where you actually sell the donated items.

One variation of the auction is the "Buy-A-Watt" program. Offer one-watt "share certificates" of the station over the air. Of course, the more watts, the more shares to sell. Of course, the certificates are not real shares, but give listeners a sense of ownership of the station they loved to listen to. This idea can also be used as part of on-air fundraisers.

T-Shirt Sales

You may think of t-shirts simply as an in-house promotional goodie, but as we stated in the beginning, a good promotion can also be a good fundraiser. When any of your staff attend a community festival or major campus event, make sure they take a few shirts to sell (and wear them themselves—that's the best promotional tool of all!). It's worth the effort to recruit an art student to make a catchy design.

Alumni

Does your station hold an event for visiting alumni during homecoming or reunion weekend? The refreshments need not be expensive. Your school may be willing to photocopy and insert a flyer about your event in the pack sent to all incoming alumni. Just make sure your station looks neat and allow for alumni to have fun sharing recollections over the air and "guest DJ" a record or two—even if that means interrupting regular programming. Have staff available to run station tours, frequently and conveniently scheduled. Maintain a database of graduating station alumni (the school's alumni relations office may already have a way to do this) and mail a newsletter periodically. People will give to their old station if they feel the money won't be wasted—and a regular newsletter shows you're responsible.

On-Air Fundraising

This topic deserves a whole article on its own, but it's not for everyone. An on-air marathon/begathon (college radio) or telethon (college TV) has its best chance of success only if: 1) you have a large potential audience (i.e., over-the-air stations; it's tough for cable or closed-circuit stations) and 2) your staff is fairly large, willing to put in beyond-the-norm time and effort, and can work as a team.

Grants

This topic gets even more involved than on-air fundraising, but any station—TV or radio, cable or broadcast—has a shot if it qualifies. Despite the current economy, there is still considerable charitable giving being done by foundations, government agencies and corporations. Try to tap your school's development office for professional grant fundraising expertise as to how to write and present a grant proposal. U.S. House of Representatives members can give discretionary grants of up to \$5,000 for projects in their district—college radio and TV upgrades among them! Corporations that employ a large percentage of workers in your area are also excellent targets because they want to keep up a good public relations image in their home communities. Supporting the local college's radio or TV station is a highly visible gesture of goodwill.

Don't ignore other state and federal grant sources. Two famous (and highly competitive ones) are the:

- National Telecommunications Information Administration. The NTIA's Public Telecommunications Facilities Program (PTFP) grants give to stations wishing to upgrade their equipment/facilities. Call 202/377-5802 for an application.
- National Endowment for the Arts (NEA). Their media arts program has been known to fund programming projects in both radio and TV. Call 202/682-5570 for their application.

Then there are private foundations. Your librarian can lead you to various foundation directories. Many of them categorize grantors by types of project funded. "Communications," "Media" and

"Education" are three appropriate headings for a college station to start with. Virtually all foundations will send their full application guidelines and other descriptive pamphlets free of charge.

Tapping the Student Council

If you get a portion (or all) of your budget from your student government, you may think that dollar figure is a static amount that, if anything, can only go down. Wrong. Some college stations have successfully lobbied their student councils for a greater annual funding allocation and money for special projects. Make sure you have a well-prepared written and verbal presentation (if you can, produce a promotional videotape to bring along—you are media, after all!) that states a case for why your station is important to the students and the community. Focus on your successes and potential for growth. Things you may take for granted—such as airing PSAs about ecology, date rape, etc.—are important services your station uniquely provides, and should be highlighted. In addition, offering your student government a talk show or coverage of their important meetings (live-remote or tape-delayed) may help sway them your way.

Final Thoughts

Remember that any fundraising idea works best if it involves a large number of station volunteers. That means working with everyone right from the start with the idea-generating brainstorming sessions all the way through implementation. Though that may seem time-consuming, the fact is that your project will be much more successful because 1) you'll get a greater variety and quality of ideas from wide participation and 2) staff commitment is higher when people feel they have a part in the planning of the project. And once you pull it off, the boost in station/staff morale that follows such broad-based efforts yields incalculable benefits.

When engaging in any fundraising project, always think: am I utilizing all the resources available to me? Using your own air time to push the station's fundraising-oriented promotions is obvious. But what about enlisting the business department professor who's a fundraising consultant to area corporations to advise you? Or maybe some marketing course would take on your station's promotion/image positioning as a class project. Perhaps the journalism school would consider placing their students as news anchors—and bring the local bank with them as the program sponsor! The VP at a local commercial station might be flattered to sit on your station's advisory board...if you asked. Consider the wealth of knowledge and resources outside that could be tapped by your station.

Noncommercial Spot Guidelines

Advertising on non-commercial college TV and radio stations occurs in the form of underwriting announcements. These may take place at any natural break in programming (e.g., at the end of a program segment), including the beginning and end of a program.

Typically :30 seconds in length (although there is no legal restriction on announcement length), an underwriting spot:

- *can identify, but cannot promote*

Thanks to the 1981 FCC ruling on *enhanced underwriting*, in addition to sponsor name, address and phone number, a "menu list" of items that the sponsor offers can be given (e.g., list of products and services), but cannot be "hyped" by the station (e.g., "go buy these");

- *cannot include qualitative or comparative statements or be a call to action**

Flowery qualitative and comparative adjectives (e.g., "sumptuous food," "best in town") are prohibited, as is urging to do something ("apply for the credit card now");

- *must be a value-neutral description**

Do not ascribe value-imparting adjectives (e.g., "fine dishware") to the product/service;

- *mention of discounts or savings percentage is prohibited*

Not only are specific numbers prohibited (e.g., "10% off") but the concept of a discount (e.g., "on sale now") is also banned.

* The exception to the 2nd and 3rd bullet points above is if the sponsor's *logogram* (the motto which normally accompanies the sponsor's name in promotional and advertising materials) contains such a phrase. For example, "Waterford – Fine Crystal Since 1891," if that is their trademark line, could be used in an underwriting spot. (There is still debate about how far one can go with logograms. When in doubt, it is always better to lean to the conservative side.)

Still and moving images and other special effects may be used in underwriting spots as long as they do not violate the above rules or make the sponsor announcement appear too similar to a commercial. Therefore, a music bed under the announcer is not recommended. As another example, showing a sponsor's place of business with activity going on is fine, but not if the sign "sale" is visible.

Commercial Exceptions to the Non-Commercial Rules

NOTE: Many college stations think all their sponsor announcements have to be non-commercial. This is not necessarily true. Here are some legal exceptions allowing you to run full-fledged commercials:

- If the announcement promotes a non-profit group or activity (e.g., the United Way; an event benefiting the college), you may run normal commercial spots (and charge for them accordingly). Of course, you may still choose to do PSAs for such events instead of, or in addition to, commercial spots.
- During station-designated on-air fundraising campaign periods, you may solicit donations on behalf of your station with "self-commercials" (i.e., calls to action, qualitative adjectives, etc. are OK).
- None of these rules apply if you are a carrier-current or cable radio station, or a closed-circuit or cable TV station, because the FCC's underwriting rules only relate to FCC-licensed broadcast stations. (However, if the policy of your station, school or cable system distributor says you must be non-commercial, remind them that there is no legal requirement to be that way and maybe you can get the policy changed.)

The underwriting rules get very confusing when it comes to promotional announcements bordering on commercial spots. If you are unsure about the legality of something your station is doing or plans to do in this area, contact NACB or a communications attorney.

Edited Transcript of Fundraising Panel

at the 5th Annual National Conference of College Broadcasters, November 1992

Speakers:

GG = Glenn Gutmacher, Executive Director, NACB (moderator)

PV = Pol VanRhee, Station Manager, KSJS -FM, San Jose (CA) State University

CR = Caroline Riley, Senior Account Manager, The Interep Radio Store

CT = Cary Tepper, Communications Attorney for NACB

JW = Jeff Whipple, President, National Campus & Community Radio Association of Canada (NCRA)

GG: We want to talk about not just underwriting which you probably all know about, but other kinds of creative fund raising that you can do whether you're carrier current Cable FM, a small college TV Station, or a big over the air [station]. There is a lot of things that any kind of station can do, regardless of your market, regardless of your size, to make money. We know in the '90's it's become really tough. Stations are having their budgets slashed by the Administration, Student Activities Boards-it's crazy, you need to make sure that they know you are an important resource on the campus, and you deserve your funding. But that is another story about how to make those kinds of pitches.

Besides preserving the funding you have, there are neat ways to make money on the side, and we'll talk about those here. You may recall the January-February '92 issue of *College Broadcaster* magazine the article, "20 Easy Steps to Better Fundraising." Also, an insert in the *NACB Station Handbook* for 1992, that you should have, sent in February to all stations, and we'll go over some of the ideas, as well as others, and we'll of course want to take your questions too, and find out success stories that you have had that you can share with people here, or maybe problems that you have encountered that our panel or members of the audience can help you solve. So let me go to Jeff to talk about some interesting fund raising ideas that they do in Canada that hopefully we can apply to our stations here.

JW: We had a little session yesterday with a number of stations, and threw around some ideas about what people did to raise funds, and surprisingly enough a lot of the things we do in Canada are very similar to what is being done south of the border. There are also some other interesting things we do, which I find that you are not able to do in the United States, such as on-air bingos. The general kinds of things such as on-air fundraising drives are very big on most Canadian stations now. Some of the stations are earning upwards of one hundred thousand dollars per year, just with on-air pledges from their listeners over a period of two weeks.

Canadian stations are very fortunate, from what I understand. The Stations get core funding from student bodies. For instance, the station I work at is guaranteed about \$80,000 per year, just from students. That's a really good amount of money; you can run your core operations on that. So, the kinds of fundraising that we are doing are basically meant to supplement the money that we already have. I made a list of them.

In Canada, there are a lot of arts grants that are available, so grant writing is a real art for most station managers. SCMO (subcarrier) side-band rentals are popular in a lot of stations, especially in larger markets with high power. There are little things like sound equipment rentals and studio rentals. Make sure your university knows what you have available. They're always looking for places to produce slide shows, and things like that. We do raffles and a lot of lotteries. Stations are really getting into these little KENO games, and stuff like this-and making some money off of that. These are the basic kinds of things that campus radio stations in Canada are doing.

PV: I was going to ask Cary about the legality of American stations doing lotteries and bingos on air. I thought it wasn't allowed.

CT: I would strongly recommend that you do not broadcast lotteries or bingo games unless you are on an Indian Nation-affiliated college, broadcasting on an Indian Radio Station. That is about the only exclusion in the United States if your operating out of an Indian Reservation, and the station is licensed to an Indian reservation. But no bingos, and no lotteries south of the border.

JW: Government funding really does not come in to play for campus stations in Canada. But there is a lot of government funding available for start up of what we term community stations, and they are non-profit broadcasters who are not campus-based. There are a number of those, especially minority

language stations. There are a lot of Francophone stations in the Province of Quebec, who are heavily subsidized and supported by the Quebec government. And there are a lot of Francophone stations outside the Province of Quebec, who are heavily subsidized by the Canadian government, by different provincial governments under different programs. Also, you can usually get money, if your station has a lot of minority interest programming, for instance, ethnic programming is a big thing. Our station broadcasts about thirty hours per week ethnic based, third-language programming.

We get some money from different multi-cultural organizations, and from the provincial and state governments, to support that programming. The more diverse your programming is, the more diverse your funding base can obviously be.

Glenn: That's an excellent point, and we don't have nearly as many government sources as Canada does. The government doesn't contribute nearly as much of a percentage. But there are many Grant giving bodies on the State level and the Federal level, that College Stations can apply for. That's another section of the *NACB Station Handbook*.

PV: Our station does a wide variety of fundraisers. We try to do as many possible things that we can to raise money, because we like to spend money, and you can't spend, unless you have it. One thing I was talking to Glenn about last night that our station tried out just this year that has been very successful-is a CD class at our remote broadcast. We do a lot of remote broadcasts in different areas. It is something that you can do, that's not on the air, so you don't have to worry about legalities of what you say, and how you say it. People really like to do it.

GG: Why don't you give us some specifics on how this works?

PV: KSJS is the voice of San Jose State, and we have this Big Mouth that says the "Voice of San Jose State." We cut out a hole where the mouth was-so it was nice and open. We started by making it out of cardboard. We have some made out of wood, since it turned out so well.

We brought a cardboard front, and put a box behind it, and stuck it two or three feet behind our booth, and stood out in front of our remote and said "Three throws for a dollar, toss your CD. Don't try this with your CD's at home." It's amazing how many people want to throw a CD, and make it land into this box. It almost didn't matter what kind of prizes we offered, because people just wanted to throw the CD. We sell KSJS buttons for 50 cents; we offered that as a prize if you made one CD in. You had to pay a dollar to throw three CDs. And we gave used CD singles and doubles of CDs sent to us by record companies as prizes if you got two in or three in. We were averaging \$300-\$400 per day, doing that for a couple of hours. A lot of people like to do it.

CT: Do you ever ask local merchants to get involved and give prizes?

PV: We do ask local merchants. Everything we do at our station is free. We get local merchants to either pay for it, or donate it to us.

CT: The question about local merchants giving prizes, to give away the merchandise, do you recognize them at all over the air waves? Do you give them any credit for goods?

PV: No, not in that kind of situation. That kind of situation is mostly off air. All we saying on air is "we're at a remote broadcast, doing our famous CD toss. Why don't you try our CD toss?"

CT: That's something that is very important, if local merchants, or anybody gives your station merchandise to use as prizes, you cannot give them acknowledgements over the air where the merchandise came from, if it's in a prize situation. That's indirect advertising as far as the FCC is concerned. That's why I asked that question, to make sure you were n't crossing the boundaries.

GG: Cary's main role here today is to make sure any ideas we give you for fundraising, are legal.

CT: I try to take the fun out of everything.

GG: We don't want you to get caught on anything. How about some other things Pol, that work well at KSJS?

PV: We've done 'Bowlathons', or a couple of years now, and its getting kind of big. We've also done runathons and walkathons-every kind of a "-thon" you can imagine, but the Bowlathon seem to be hitting it big. I don't know if it's just because it is San Jose, and its the bowling capital of California. We started out asking our staff to get a little NCR (carbonless triplicate) form who wanted to bowl, to go over and get a certain amount of pledges for the amount of pins they would knock down in three games. So they would go out and collect the money after they bowled, and we got a bowling alley to provide free lanes. Frankly, none of them are on the air, and you make a lot of money. We made about \$500 in one day of bowling.

GG: Now, did you have some kind of charity that this was partly going to?

PV: We have had charity ones. The last one we did wasn't.

GG: So, you went out and said "this is money going direct to the station..."

PV: That was our pitch. We have done some things, where we collected money or food for local food kitchens, etc., but this isn't one of them.

GG: I'm going to switch gears here to Caroline Riley, who I think will have many great promotional ideas that commercial stations are doing-since she talks with them on a regular basis-that also can be good fundraising ideas for college stations, if we apply them to our level. Maybe there are a couple of things you've seen that work well that maybe a college station could try to take on.

CR: Now that Cary's pointed out that you can't mention an advertiser-that usually runs into some problems, but I think thing like KSJS does are so basic; it's the perfect way to go about it, I mean, that's an easy way to make money. Most of the programs I am involved with on a national level are directly advertising related, that, again, is back to the basics of their selling a product, and they are only doing it to get mentioned, so a lot of the stuff I work with, would not be applicable there.

GG: How many stations can run full commercials, here in the audience, as in non-underwriting?... OK, that's a decent number. Why don't you at least give one example that a commercial college station might be able to try?

CR: There are so many goofy promotions that stations do...when they give away a car. They have everyone come down and put their hand on the car. The last person, over how many hours it is, that still has contact with that car, wins whatever, and they all donate a certain amount of money they pledge. Their family members and their friends would pledge towards it. Three days later a mother of three is still standing with her hand on the car. There are just amazing things that people are willing to do to be able to raise money. You know the walkathons: If you have a building that has a really good stairwell-that's a really big thing with many of our stations across the country. Running to the top of the Prudential Building is, again, a contest, plus the pledges, etc. Those are very easy to do, you don't need anything other than the building and the stairwell.

GG: The car is not too practical as a prize for college stations. It's probably possible for you to get a deal with say a travel agency, for a free trip, and use that as the thing...you've got to keep your hand on the vacation picture, etc. So, scale it down to make it work.

PV: Actually Glenn, there are a lot of used car salesmen that want to have some kind of exposure, that will be willing to have you come to their lot, and do a remote broadcast, and would be happy to give out a junk car, for some kind of promotion. These are kind of fun. I know another station, but another station had a huge promotion going, where they got a junk from a used car dealership, and actually got people to pledge, not for the car, but for somebody from the station to drive the car in a demolition derby-and they made a whole bunch of money. They just painted their logo on the car, and drove it around.

Glenn: How many people have a mobile DJ set-up that they use to raise money? This is not too hard. It's a small up-front expense to get a turntable and CD put together. You might be able to borrow the units that you have in the station, and take it out to play. You can do fraternity parties, local

weddings, bar mitzvahs-this kind of stuff. If you can underprice the markets slightly, you can do a lot of business in DJing events. You have the record library-that is such a big advantage, think of all these other DJs-they have to pay to get their music. So you have the possibility to do an alternative thing for one place, and a top-40 thing for another place, because you have such a broad variety of product. If your music just sits on the shelf, it's a waste.

Audience: Can stations promote their own mobile DJ services on-air?

CT: Yes they can, but they have got to be careful where they are doing the promotion. As KSJS was saying, let's go down to a used car salesman, and have them give away a used car, where you have promoted an event that is taking place on a commercial piece of property like a shopping mall, you can't encourage people to come on down. You just tell people "this is where we are broadcasting from"-period. No calls to action. I would be careful if you are doing a remote from a commercial zone and you are encouraging people to see the beauty of your remote system-don't encourage people to use your services, when you are actually broadcasting from a commercial property. When you are in a studio, I would say that's a better time to do it.

GG: So, in other words, normal promo spots just running in rotation should be fine for your mobile DJ. It's just when you are actually doing a remote broadcast, don't be hyping the mobile DJ service.

CT: You have got to understand the FCC has not specifically ruled on most of whatever we are talking about. They don't pay a lot of attention to non-commercial broadcasting. Only when they decide they want some money, and they fine somebody \$5,000. Then they tell you, "well, we never really ruled on this, but you did it wrong, and if you have a complaint then challenge us." Glenn and I are always talking to people at the FCC, and a lot of what we advise you, suggests our gut feeling as to how the FCC may react. Because there aren't a lot of decisions out there on most of what we're talking about.

Audience question inaudible.

CT: I would say that's fine, but then again you have to be careful to exactly what you're saying during the promotion. Don't give brand names of your mobile DJ equipment. You have to be real careful.

Audience: Can you mention how much the mobile DJ service costs?

CT: I would not, I would just say, "for more information call...". The Commission gets very nervous when you start talking dollars over the air about anything.

GG: Would it be better to say, "for more information, the number is"?.

CT: That's true.

PV: Actually, can't you? This is for your own profit. It's not for anyone else, it's for our station's own profit-making services. You should be able to mention price. You should be able to mention calls to action, directives, qualitative-anything you want. We have the best DJ service of this service in town.

GG: He's saying that the station is a non-profit organization, and non-profit can run commercials.

CT: That's true, but then again, these are unusual things that the commission have not adjusted, and I would just be very cautious.

Audience: What about mentioning dollar amounts for listener donations?

GG: During an official fundraising period for a non-commercial station you are allowed to fundraise to the limit. Am I right?, if it's a designated fundraising period.

CT: Right.

GG: So, just during that time, the official fundraising marathon, you are allowed to hype the heck out of everything, and say amounts for donations and all that stuff.

PV: The way we have interpreted it is that our promotional spot is a designated fundraising time. So we say that you are allowed to say anything you want during that designated 40 seconds. So we announce everything during that time, we tell people "call us now" – we go the full limit.

CT: I would not recommend that.

GG: How about station rights at local clubs? How many of you do that? A station night at a local club-WXXX Club Babyhead. OK, not too many. You're not renting out a civic center here. Your just going to a local club that you see one night a week just isn't doing very much business, and you say to them: "hey, we can help you out, we can make this a profitable night for your club," because remember, they are paying rent every night of the week for the place. They would love to be able to turn their dead nights into something.

So tell them, "Monday night will become WXRK alternative night," and you guys come in and DJ it. Or you bring in a band or two from the area, who will play just for the exposure, and you can bring a lot of people to this kind of thing, You can also be promoting them on the airwaves, because this is a station promotion-again, under some legal limits. So the club can work with you to promote it through fliers and other off-air things that are totally legal, and make this a win-win situation for everyone. Because if you can bring traffic into that place, they are going to thank you in a big way. But go ahead, Cary, tell us what might be a problem.

CT: OK, a possible problem is that they are going to charge an entry fee. If they are going to do that, you have to be really careful as to how you promote that event over the air. If a fee is going to be charged, you should just merely say, "Monday night is WXXX night at the Bayou." That's it. If there is no entry fee, the FCC has given you a little bit more flexibility, you can promote them just a little bit more, but your still going to have to be careful, because you are encouraging people to go down to an establishment where obviously alcohol or other beverages can be sold to make a profit for somebody other than the station.

GG: So what, if they just stated a fact like the band names that will be playing that night.

CT: That's fine, if there is going to be no entry fee you can promote them a little bit more.

PV: What happens if there is an entry fee, but the entry fee is all going to the station? If you are going to have a WXXX night, you're going to want to make some money out of it-right?

CT: The one decision the FCC has made in this area is that if there is any entry fee, you can't promote; you can just state where the event is going to be. I would surmise-this is just my guess-that if all of the money collected at the door is going back to the station, then you could probably promote it more, but the FCC has not ruled specifically on that, and you have to make sure that every penny is going back-that you are not going to charge an administrative fee for a bouncer, or anything. 100% of that money has got to go back to the station.

Audience: What if it's 51% of the door?

CT: If any amount of money is going to the club, you cannot promote that event on air, you can just state in very bland terms: "Monday night is WXXX night at the Bayou."

GG: How about program guides, how many stations publish a program guide? OK, of those, how many have advertisements in it?...Not bad. Now the ones of you who don't, or the ones who do guides but have no ads...why not? It's off-air, which means there is no restriction at all on advertising, this is not FCC territory at all, so it's just an extra bonus thing that you can throw in for underwriters as a package thing: They are buying underwriting spots on your station and they get an ad in the program guide. Its just another way to get the message across, which makes it more appealing to advertisers. I'm sure Caroline will vouch, the more mixed media you can get involved, the better it is.

Caroline, don't worry about whether we are talking college or commercial, but what other kinds of media have you been able to tie in on promotions to make it more effective for an advertiser?

CR: We are really looking towards the future of trying to get advertisers to combine media. We work with cable TV stations, commercial TV stations, newspapers, couponing, direct mail pieces, and usually the way you use radio is to combine them and to mention "look this Sunday for your coupon, look this week for your direct mail piece." If your college paper has an advertiser that's always advertising, and use the college station to back up: "look for the coupon in the school newspaper on Friday, and use it at the bookstore."

It's backing up what they've already spent their money on, and maybe they are not quite happy with the newspaper, so now you have got them to use the radio to help them, but also help you by buying radio. A "cross-promote" is what we call it, and you are always trying to cross promote with other mediums. You're now keeping the bookstore happy, by saying, "go to the bookstore and use it!", you're keeping the client happy by using the coupon, and the newspaper may give your station a free ad if you work with them.

GG: Again, we have to be careful on the phrasing and the calls-to-action, but these are other things to tie in: the local merchants, book stores, and campus newspaper. You really should be trying to figure out how you can use these other media and other outlets to make your promotions and your fundraising more effective.

PV: We did a thing with Caroline through the Interep College Radio Cooperative. The Thro-Yo product from Kid Power. They paid us to run some spots, basically, that said, "Watch for this remote day, we're going to give out these Thro-Yos, and we're going to demonstrate them for you," and it worked out pretty good.

GG: How about discount cards? Do any of you have a deal with local merchants that there is this KXXX card, and they give a discount if anyone shows that card when they come into the store. No one has done that? Well, it's totally legal, the problem is just how you mention it on the air. You would probably only hype it during your official fundraising marathon time would be the time you could get away with promoting it officially. The good thing about this though, is once your audience has this card, it is something they keep with them all year long, so it's a listenership/viewership promotional device too. And because they keep bringing it to those local merchants every time they shop there, that brings traffic to these advertisers all year long. This makes it much easier when you go back for underwriting, or trying to sell them on something. Merchants will be reminded: "hey, someone just came in and used their card from that station."

Audience: How would you suggest giving out that card?

PV: I know some stations that give them out to their members of their annual on-air fundraiser, so if you pledge a certain amount, you get yourself a card, you get what ever prizes they give. So its one of the premiums that you give out.

GG: During the freshman orientation, at the beginning of the school year bazaars, if you don't do on air marathons, this is also a good time to get the cards distributed. There are definitely ways to do it: just think of where high traffic is on and off campus and hand them out, and over the air during the on-air marathon.

How about those controversial PSA style spots? Has anyone ever been approached by one of those companies that sells PSA's, but they are really commercials, and they charge like eight times your normal rate to the client? There are these companies out there, and I am a little squeamish about them, but if you don't have sales staff or underwriting staff who are going to go out and hit the communities, and you know there is no practical way you can get people out there to cover the territory, then this might be a viable route. There are companies that phrase things as PSA's to the effect of "Joe's Pizza reminds you that drinking and driving is a bad idea. Joe's Pizza is located at this address," and they pay you for running these things. There are a lot of college stations doing this. Cary, is this new to you, or is this a little weird?

CT: Its not new, it is becoming more popular, and I had a discussion with the FCC Complaints & Compliance staff about a month ago, just on this very topic. They don't quite know how to handle it. They think it is probably OK. They've encouraged us to make a request for a declaratory ruling letter, and we will probably follow through with it. My guess is, it is probably OK, as long as the phrasing of the tie-in to the local merchant is kept very bland.

GG: The reason I don't like them is because the companies that sell these PSAs charge so much more than your normal underwriting spot rate, so you're going to create some ill-will some day later when they find out that your spots really go at \$10, but they have been charged \$50 to run it. Then you may lose them entirely. So be careful, if anyone has been approached by one of these firms, your sales staff don't come back at them with a much lower rate. What you can do when you first contract with these firms—and I did it when I was at my college station—is to give them a specific territory. If you know that your students who sell can cover the immediate campus area, you could say "this geographic area zone is blocked out, but your company can sell to anyone in the suburbs." That's fine, because your salespeople would never go and sell there anyway. You can arrange that kind of thing with this kind of company, so you don't have that conflict.

CT: Glenn, I just want to throw in a few words of caution. Every radio station, whether its commercial or non-commercial, is responsible for broadcasting a certain amount of programming that is responsive that is responsive to local community interests and needs. That's done either through talk shows, roundtable discussions or special programs on issues, and part of the way to approach that responsibility is through PSAs. I would highly recommend that if you are enticed into an arrangement where you'll get these fancy PSAs, make sure that all of your PSAs don't turn into these underwriting/commercial-sounding PSAs. Only do a small sampling. I think the FCC would have a huge problem if everyone of your PSAs turned out to tie into a local merchant. Again, the FCC has not ruled on this, but in many aspects of the FCC's rules, they give a little bit of leeway to non-commercial broadcasters. But don't go overboard. You can broadcast a few of them, but if you normally broadcast a hundred PSAs a week make sure you've got seventy five-or-so, normal, bland ones, otherwise you will run a risk.

PV: There is another problem with these companies. We use them. They are great because you get a lot of free money, and you don't have to do any work, but they do generate some ill-will occasionally in your community because of the high pressure sales tactics which they use. They sit in this one little room, with no windows, and they have like these huge phone banks and fifty million people calling from somewhere in the United States, and you have no idea where, but they are calling your area. They badger them pretty heavily, so you kind of have to weigh that.

Another idea that Jeff had was the underwritten PSAs by faculty members on campus. Do you want to talk about that? That was a pretty cool idea.

JW: Last year it turned out to be pretty successful, just a general mailer to faculty and staff at the university, and for a really low price during the Christmas exam period, get an on-air mention to wish students good luck in their exams, and reminding them not to drink and drive if they're partying afterwards, and it met with a really good response. There are a lot of departments— for instance ,the Public Relations Department, the Alumni Affairs Office, the Development Office, the Math Department, and all these faculties found a few dollars, and took up a collection. The Dean authorized the payments through the university. It was very easy to do: you phoned them up, did a mailer, then phoned them up afterwards, and most of them bit. It took very little effort to do it. It turned out pretty financially lucrative for us. You can get your own money from your own community right on campus.

Audience: What about a restaurant sponsor wishing good luck to a sports team?

GG: Wishing good luck to the team, as the underwriting spot content.

CT: I don't see any problem with it, as long as he again doesn't tie in the goods and services that he sells.

GG: NACB has a sheet that outlines what is not permissible in an underwriting spot, and basically, if your not in any of these categories, it should be OK, as Cary said. This is not something the FCC has ruled on, so until they rule on it, basically, you can do it.

CT: There is a non-commercial station in Washington DC., that every Christmas they get local students wishing happy holidays to family and friends over the air, and I don't know whether they charge for that or not but there is no tie in at all to goods and services, it's more of a local ,personalized Christmas card.

PV: Santa Barbara does that around Valentine's Day, they give out, they sell spots to students wishing dedication-type things to their loved ones.

JW: We did that as well.

Audience: Every time we go to a conference the sessions on fundraising relate to radio. We have on-air auctions of donated items. What other ways can we raise money for on-air television?

GG: I think you can apply it to a lot of of the things that have been said. What is unique to television is that you have another element, which is really in your favor--the video side of it. That can make your underwriting more dynamic than radio. Think about how bringing in an image can enhance what you do for a potential sponsor. Again, there are limits on what you can show in an underwriting spot.

CT: You can't do indirectly what you cannot do directly. For example, you're going to have a graphic that says "a portion of this program is being brought to you by Joe's Pizza, and you have a slide of a storefront of Joe's Pizza, that's OK. But if in that slide, in the window, there's this big sign that says "Tuesday-Wednesday specials on pizzas: \$4 off," you can't do that, because that is presenting indirectly what you cannot say vocally. That's where the commission would step in and say "watch it, be careful."

As a TV station, probably your on-air auctions would have more effect because of visuals. You can show people products, but you can't talk about the products you can't give a whole lot of information other than to identify it, at least the viewer can see something, and see what they are bidding on.

Glenn: We're assuming you're non-commercial, but if your not an over-the-air station, you should be able to run full play on those commercials.

CT: Since you don't have any signal going over the air as free TV, then you can get away with a lot more than anybody in this room. Seriously, if you're not going over the air, the FCC doesn't care, and they don't regulate that.

GG: You can probably apply the magazine concept of advertising, which is when they want to get a bunch of advertisers. Say that it's near application time for private high schools. The magazine will do an article on high schools, and of course, since any one who might want to go to a private high school is going to want to read this article, to have an ad next to the article is perfect, because they are going to get seen by the target market that they want to reach.

You can do that in television. Say you want to reach all the restaurants nearby campus that students tend to frequent , why don't you do like a food show? It sounds kind of corny, but you should be able to sell the hell out of that.

Audience: The cable system won't let us sell ads.

CT: OK, the thing you have to consider, irrespective of the FCC's regulations, you have got to think of local regulations also. Last year, we had gotten a declaratory ruling from the FCC, whether or not full-fledged commercials could be run on public access channels. One of our members said they were told that they couldn't, and we knew that they could if they weren't going over the free airways.

So just as a precaution we asked the FCC to rule on it. They issued us a letter in January of this year, and they said the FCC has no regulations on community access or closed circuit TV systems of any kind-- it is only free over the airways that they concern themselves with. However, they will not pass judgment on any local regulations, or possibly college regulations. There may be some standard

operating procedures that you have to abide by. These are the things we can't advise on, until we know for sure, but there may be something out there locally that is prohibiting that.

GG: We can give you the letter we got from the FCC saying that this is legal, and maybe you can use that at your local cable company to convince them that this rule prohibiting commercials on the access channel is silly, because there is nothing illegal about it. But if that's their policy, and they are stubborn about it—you're going to be stuck. But maybe with that letter, and talking to them, we might be able to help convince them otherwise. That's one of the things NACB does: we do a lot of support letters to administrations, cable companies and other folks, trying to convince them that they are hurting the station, or whatever it may be. Sometimes we do have success with that.

Audience: Can we say what kind of food a restaurant underwriter has?

CT: Now, when you say types of food, are you going to give a general summary of their menu?...You can't use any qualitative phrases. You could say "Joe's Pizzeria—we sell pizza and Italian food"—period—but that's even pushing it.

Audience: We're approaching Domino's Pizza. They're introducing a new product—salads and bread sticks. Can we mention that?

GG: There are no qualitative adjectives on their nouns: salads, breadsticks.

CT: I would recommend against it. It's just as if General Motors ran an underwriting spot that said "General Motors makes Saturn-Chevrolet-Pontiac," it's products that they make. If it's the local Dodge dealer, you can say "Thomson's Dodge-The Dodge Sales People," but you can't then mention certain makes of cars.

Audience: How about before or after the spot you say "free pizza to the 3rd caller"?

GG: "Free pizza giveaway to the 5th caller"—can we do that?. In the underwriting spot? Does it have to be a separate promo spot, or is it not permissible at all?

CT: I wouldn't do it directly after the underwriting spot. Later on in the program maybe, but not immediately after the underwriting spot, but its too much of a tie-in time-wise. The FCC may take the view that it is just a continuation of the underwriting spot. For anything given away over the air, you are not supposed to identify the donor.

GG: Could we say "a 5th caller for a Domino's pizza?"

CT: Right—that's it.

GG: Basically, the bottom line is keep it bland.

Audience: A new cable TV station is starting up. Can we run promos and commercials on it?

CT: It's cable, so you can do it.

GG: Especially since the station is just starting up, make sure its in the policy manual for the station that you can run commercials on it, because it is not over the air. Get it put in now, because later they may come up with some less favorable policy, and then you're screwed.

Audience: Can you broadcast a qualifying statement that's a company slogan?

CT: Can you broadcast the entire slogan of a donor if there is qualitative language in their slogan—we call them "logograms." You've got to be careful. Just because a phrase is a logo does not necessarily mean you can use it. The best example: "General Electric: We bring good things to life." That is permissible because the slogan does not tie in General Electric's products at all. But Metropolitan Life Insurance—their slogan is "Get Met-It Pays." The FCC has taken the view that "Get Met" is a call to

action, encouraging you to get their insurance policies. They say that is impermissible, so you've got to be very careful. Just because it is a company slogan does not mean you can use it.

GG: Let's talk about some types of programming that seem to sell well. Say if you're mostly an alternative station, you figure that's our main format, let's sell alternative. Well, that isn't always the easiest thing to sell. You may want to try one of your specialty formats because that may have, not necessarily a larger audience, but the potential advertisers are more up on that kind of program, because it is something that they like personally, and that's the angle you have. Especially if you are a small station and you're not selling by the numbers, you need to sell by emotions and feelings.

One type of programming that does really well is sports. This is something that lots of business owners love to tie in because they've got sports on their TV's, in their bars and restaurants, they go to the games themselves. There is a lot of local pride in supporting the college teams, even the high school teams. So when you are doing sportscasts, make sure that your underwriting people are selling doubly hard on these, because it should pay off—not just for the college games, although, that's a good match.

Consider doing a high school game for the week. Stations that have done this tend to do pretty well with these local business, because they know parents and the kids are listening to this when it's on, and that's the audience they want to reach. If you rotated different games for different schools in the community, you should have a pretty easy time selling packages for that. You've got a question there?

Audience: We follow one high school time the whole year. We made arrangements with the local cable access channel to tape-delay our radio broadcast and air it the next morning on TV as background audio.

GG: That's nice. Specialty shows can do very well. I know a station up in Connecticut that has a Polish Polka radio program. It's only on three hours a week but during their on-air marathons they hold once a year, it brings in money than all the other formats combined! Unbelievable, but the reason is the ethnic populations in our communities are extremely loyal to that kind of programming, because there is so little of it on the airwaves. You're probably the only station in the market that programs it, and they want to make sure that programming stays on your airwaves, so they will support it financially to make sure you keep carrying that kind of show. Now if your looking for money along these lines, see if you can find somebody with a good ethnic music collection, or interested in developing one, and start programming that, even on weekends so it doesn't have to mess up your format schedule.

You may be a campus-based station, but if your signal is going off-campus, think about what the people on the outside are listening to, or would like to, and there is money there.

Let's try a different area—the entertainment phone hotline. Does anybody have a concert information line that people can call in on? A few. Are these local numbers, 800 numbers, or 900 numbers? They're all local. That's probably the best way to go, unless you're in a big market where you can generate a lot of calls, then you may want to consider an 800 line.

Basically, you guys are the center of the music scene for radio. For TV, maybe it doesn't apply quite as much, but you can find something that you are good at: maybe sports is your big thing, and you can have a sports line. It's a number that people can call in on. It's an answering machine, that's got a running tape continuously telling what's the latest on the concert scene, sports scene. You might have multiple lines people can call in on. But because this is not on the air—this is a phone line—FCC rules do not apply. So if you want to have commercials on this phone line, you can sell them up the wazoo; you can put as many spots as you want on there. So what you're doing is selling underwriting spots on your normal airwaves, but as part of the package—like we were talking about selling a program guide advertisement—sell a concert phone line advertisement. Now you have three different kinds of media that you are giving the advertiser. Now you're giving them something that's a really interesting package, but again Cary I'm sure will have some restrictions to tell us about.

CT: The only restriction is how you promote your concert line. You just got to be really careful, and not use any language which encourages people to call a phone number. You can say that "we have a concert information line, and the telephone number is." That's it—don't say "call."

CR: Can you say "brought to you by"? "The concert hot line is brought to you by Joe's Pizza"?

GG: Can you name those sponsors that have full ads on the phone machine?

CT: I wouldn't do it, because you can have too many sponsors on the concert hotline. If listeners know that the concert hotline is brought to them by certain merchants, and you are also carrying full-fledged advertising on the concert hotline, you are indirectly encouraging people to listen to the commercials. You can say "brought to you by local sponsors" without identifying anybody.

CR: That's very big in all commercial stations, because all of them have hotlines, and all of them are sponsored. So you will hear a spot every time you dial these phones.

GG: So if you guys know the alternative scene, you can have a specific concert line that no other station, or commercial station, is probably doing. So you're a unique source of information that way.

Audience: What about 900 numbers?

GG: How about it, Cary, "for more information" but the number is the 900 number.

CT: You are required to tell the listener that there will be a charge for calling that number. That is more of a consumer fraud issue.

GG: Realize though, these 900 number companies are kind of based on volume, so if you can't generate a lot of calls, it may cost you more to run that line than not. So you may want to just stick with the local number, but if it gets successful, you can do it that way, and make some more revenue.

Audience: We promote a non-profit company's phone number and services. Is that OK?

CT: That's correct, you have no troubles because they are a non-profit corporation. A couple of quick comments: Most phone companies now, if there is a 900 number, there is a blocking system, once you call that number there is a recording that says "if you want to continue with this phone call, it will cost you X amount of cents, or dollars, so that's why there is not so much of a concern to identify the exact charges.

Along the lines of a concert hotline, and I got this idea from the *Washington Post*. They have a series of information numbers: sports, news, stock market. And they've got something called sound bites. You call this number, and you hear samples of new music CDs and tapes. One of my clients down in Florida is a non-commercial station. I said, let's call and ask at BMI to see what you got to do to try this. They sent in some special forms, more along the lines of release forms, so it's OK to do this. You might want to consider this. It seems to be very popular, especially around the college campuses. And again, in the sound bite line, you can have full-fledged commercials.

Audience: Can a campus radio station promote concerts coming to campus, that tickets are available at the box office?

GG: You want to promote a concert on campus. Is your station sponsoring that concert, or is there sponsors by another group on campus? Another group.

CT: You can identify it, but you can't urge people to attend. Even if your own school wants to broadcast announcements on the courses and the costs of those courses, they can't do that. The FCC has specifically ruled on that. That's because it's not really promoting the radio station, it is promoting the parent, which has nothing to do directly with the radio station.

PV: Even if it was a non-profit school?

CT: It doesn't matter...If the station is sponsoring the concert, you get more leeway, as long as all the funds are going to the station. If the station sponsoring it and 90 % of the money is going to the school to pay for salaries, if the money is not really going to the station, then you've got a problem. It really becomes an issue of accounting.

Audience: What about student government sponsoring the concert? Technically, they're non-profit.

CT: Well, it's not my ruling, it's the FCC's ruling, which I interpret, so I have to be careful. I would say the same thing would apply.

You're allowed to give public service announcements about free concerts in the community, so why not for the school? That's OK.

Audience: We have a station remote at a local bar/club. Can we mention prices for drink specials?

GG: Prices? No, no prices.

Audience: We want to say every Tuesday and Thursday drink specials.

CT: I wouldn't do it. While you are there, you've got a greater responsibility to not encourage people to go to the location of the remote....A way to get around the problem of profit tie-ins: If you are having a remote from a public park, and let's say a Domino's Pizza is supplying some food, and the supermarket is supplying some soda, you can encourage people to come down to the remote at the public park, and eat and drink this free food, and mention the merchants' names, because you're not encouraging people to go to those stores, you are encouraging them to go down to the park, and there is no fee to get in. That's a way to get around it.

Audience: Even if there is no charge, you can encourage people to go.

CT: You can use some stronger language, if there is no fee, but you still can't promote the profit-making enterprises of the merchants.

GG: These are fine lines kinds of things, and it gets confusing, and that's probably why you should a communications counsel help you out.

Audience: In Canada, a college station had elementary and high schools sell chocolate bars, and the one that sold the most got to co-host the show of their choice on the station. It was passing the buck, but it worked well.

GG: That's the key. The key is to try to get other people to do your work for you. Not to do it for you, but to expand your staff, get other entities to be resources to make your efforts go further. That is a perfect example of how you can use other people to help you achieve your goals, and it's not really using them, because they got something out of it that they wanted, too. So that's a win-win situation. Unfortunately, we have run out of time here, but there are other great fundraising ideas in the *NACB Station Handbook* so I hope you'll look at them and take advantage of them.

KTSB

91.7 CABLE FM



UNDERWRITING MANUAL

SALES STAFF

THE GRAND AND OBLIGATORY INTRO

WE ARE STRONG
WE ARE INVINCIBLE
WE ARE KTSB

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TO START OFF:

Let's just begin with a simple explanation about what underwriting is all about.

un•der•writ•ing v. 1. Selling non-commercial ads to support a non-commercial organization. 2. Selling on-air spots and ads in the *Call Letter* to businesses willing to support such a fine organization as KTSB is.

In a nutshell, the underwriting department is the go-go juice to the station. Underwriters make this station go by providing the cold, hard cash it needs to function. For more info on underwriting and its limitation, consult the FCC Guide provided within this handbook.

MEDIA:

KTSB has 2 media in the realm of advertising to work with.

1) **ON-AIR SPOTS:** This is true underwriting, folks. KTSB sells general on-air spots by the week or specialty show spots by the semester. The Rate Card will explain all of this.

2) **The Call Letter:** This is a publication, which means we are allowed to go all out, no holds barred advertising (i.e. Coupons, calls to action, anything). The *Call Letter* was started around the birth of the station to support and inform supporters of the status of the formation of a student radio station. It is published about twice a semester and contains interviews with local bands, music reviews, the topless 39 for the month, the program schedule, and other exciting intriguing items.

HOW ABOUT A COMPASS:

Of course the direction of KTSB is always positive, **BUT**, there is a more concrete answer. Allow me to explain. Here's the project income for the fiscal year...

Student Service Fees	\$51,000
Sales and services	\$ 6,000
Underwriting	<u>\$ 3,000</u>
	\$60,000

So the radio station (run entirely by students) is responsible for raising \$9,000, \$3,000 in underwriting alone. As small as \$3,000 may seem, it is only the bare minimum needed to function. However, KTSB always goes for max. With several hundred made in underwriting already (and that's without an underwriting department) the possibilities are staggering. So we plan to exploit this affluent environment to its ultimate potential.

GOALS FOR FALL '92:

On the above note, here is a summary of what the B-force plans to turn out in the up and coming months:

October	\$ 700
November	<u>\$1050</u>
TOTAL	\$1750

This will take a lot of work, but it can be done. People are out there dying to advertise there products and sponsor this fine station. Besides these goals, individual/personal ones will be set as well.

IMPORTANT NOTE: The deadline for the first *Call Letter* will be October 19, which means just over three weeks to get that \$700. It won't be easy, but we're bad-ass so we're not too worried.

EMERGENCY HOTLINE NUMBERS:

Any questions about the above? Any desperate moments? Pissed off? You may consult the following for help and guidance (In the following order):

FELLOW UNDERWRITERS	Consult the roster
THE UNDERWRITING DIRECTOR (Lori quit, so hang tight)	TBA
THE BUSINESS STALLION (AKA Steven Bishop)	478-4191
THE STATION MANAGER (Robert Zimmer) (AKA Dr. Love)	476-KTSB
THE BROADCAST SUPERVISOR (Andrea Morrow)	471-3098 471-3190

Always keep this list nearby. You'll need it sometime.

B-FORCE CONVERGENCES

In order to keep a smooth, efficiently run staff, the following meeting will be made mandatory.

SACRED GATHERING OF UNDERWRITERS:

These meetings will be **Every Monday, 4-5pm at the station**. This will be to see who needs help where, what the progress is, what new ideas or gripes we might have. These will be made as short as possible (45 minutes or less).

UNIVERSAL STAFF PARTIES

On the following dates, general staff meetings, which everyone is obligated to attend, will occur:

September 30

October 14

October 28

November 11

December 2

General stuff about the station, including status on FMinization will be discussed. These only last about 45 minutes.

B-FORCE REGS

Of course, there are some requisites that come with such a professional job. Be sure to respect the 5 following regulations so as to make everyone's job just that much easier:

1) Come to all **meetings**. If you cannot make a meeting, call the U/W Director or the Business Manager and let them know why. If neither can be reached, then leave a message for them at the office.

2) Set then always be in your **office hours**. If you cannot be, let someone at the station know so if someone calls for you, an explanation or another number to reach you can be given to the caller.

3) Always keep **business at the office**. Never have businesses call you at home, or mail stuff to you at home. Keep KTSB business at KTSB. Exceptions must be cleared with the Business Manager or the Station Manager.

4) Always fill out **call reports**. This will be explained in the 10 1/2 E-Z steps (in which every part should be followed carefully), but it is mentioned now because this is where most flaws occur. Keep this in mind.

5) Standard **station etiquette** applies here also. Consult the Station Handbook for specifics.

Any deviation from the above will not look good on your record and may get you fired. These easy, laid-back 5 rules are not asking a whole lot, so please respect them. Thanx.

FCC UNDERWRITING GUIDELINES

Just in case some of you still do not know what **exactly** constitutes an underwriting announcement. For the sole purposes of clarification, I offer the following as definitions and guidelines:

The law regarding underwriting announcements makes the following clear:

In March 1984, the FCC relaxed the noncommercial policy to allow public broadcasters to expand or "enhance" the scope of their donor and underwriter acknowledgements to include 1) Logograms or slogans which identify and do not promote (i.e. calling to action or comparative language), 2) location information, 3) value neutral descriptions of a product line or service, and 4) brand and trade names and product or service listings.

The following are strictly prohibited:

- 1) The use of comparative language (i.e. Eat at Joe's, the best little cafe in Texas)..
- 2) The mention of price or discounts (i.e. For a limited time only, you can get three for the price of one, or show that student ID for a special discount).
- 3) The use of language that promotes a call to action (i.e. Come on down and have a drink with us at the Texas bar & Grill -or- Get your resumes typed at Betty's typing service -or- Read Rolling Rock Magazine).

Phone numbers are acceptable. No ruling has been given regarding hours of operation, therefore we are encouraged to use our best judgement as to whether dissemination of such information is in the public interest. I think it is, since it doesn't constitute promotion, but falls in the category of giving pertinent facts about a company.

If you have any questions, consult the hotline numbers and ask **first**, not after a cart has been made.

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That's it for technicalities. Now let's get to the serious stuff.

10 1/2 E-Z STEPS TO KTSB UNDERWRITING

I. FAMILIARIZE YOURSELF WITH KTSB

Whoa, Tiger! You're anxious, you're pumped, but before you do anything, it is essential to know what exactly it is you're selling. So in the words of John Lovitz, KTSB asks of you, "GET TO KNOW ME!" There are several ready and available publications in the station just waiting for your perusal, such as the following:

- Audience Data Sheet
- The Salmon Pamphlet
- The Call Letter current and previous
- Previous sponsors - Who Buys KTSB?
- The Station Handbook
- Program Schedules
- Old letters to old clients

Another vital thing to know hopefully by heart is the Rate Card. Know the prices as well as the fact that they are the lowest in town. Armed with this information will more likely ensure you a sale. If you can't find something, just ask anyone who happens to be in the station or contact one of your emergency contacts.

II. TARGET A BUSINESS

Think of a business you want to approach, or look on the list of Targeted Businesses in the Underwriting Folder in the Business Desk.

- Fill in your Assignment Sheets with businesses either targeted or not targeted that you want to work with. Put Assignment Sheet on the bulletin board.

- Also check the Call Reports (also found in the File under "Ye Olde Biz"), because unbeknownst to you, someone may have already called on the business and left you some helpful information or hints.

- And finally, check the list of previous KTSB sponsors (where? you guessed it, the File, under "Those Who Sold Their Soul") to see if your prospect is among them.

III. RESEARCH THE BUSINESS

Take the time to find out all about the targeted business. It is a major insult to a business owner when an ignorant salesperson comes to call. Find out who the advertising decision-maker is. What type of customers patronize the business? What does the business specialize in? What sort of special products or services do they offer? How would underwriting with KTSB help their public image or attract customers? Be informed before you make any contact with a business.

Other helpful hints: It always helps to have a friend working at the business targeted. If you know someone there, get a name of the person in charge of buying advertising.

Think seasonally. EXAMPLE- If it is football season, find some businesses associated with football and tell them our sports department covers Longhorn football and sponsoring our show would associate their name with Longhorn football.

IV. CALL BELINDA AT TSP

Belinda is an accountant at (TSP) Texas Student Publications. Her number is 471-9252. You need to ask her:

1) If the business has an account with TSP. If they do, we can bill them if they decide to buy an underwriting package.

2) If they do not have an account, are they on the Hot Check list? If they are, then they must pay in cash. If not, they can write a check for the full amount of the underwriting and make it out to UT-Austin.

After they have a record with us (i.e. they have underwritten with us at least once), we can have TSP set up an account to bill the business if they prefer.

V. FORMULATE A SELLING STRATEGY

Each business is a different animal, and your approach to selling them underwriting must reflect this fact. People at a small head shop like Planet K are probably not going to respond to the same approach as say, Pharmaco. Tailor your approach to the type of business you are dealing with and how they might benefit from U/W with KTSB. Some ammunition to help you:

- If they have been a previous sponsor, your task may be easier. Ask if they are/were happy with their U/W. If so, try to get them to commit to renewing. If not, find out why, and perhaps you can offer them a package more to their liking. Even if they do not renew, at least you can bring reasons for their dissatisfaction back to the station so we can try to do something about it.

- All underwriting is **100% tax deductible**, so point out to them that in effect, their support of KTSB can only help them, as it will, in effect, cost them nothing, and can bring them customers and good publicity.

- Be able to tell them all the various businesses that have supported KTSB in the past. Convincing people to underwrite a cable radio station or its small-circulation *Call Letter* isn't easy, but showing them others have taken the KTSB plunge and benefited from it before may reassure them.

- Always have two or three packages to offer potential clients before you go over there.

- Go for higher priced spots first. If they say something to the tune of "We don't have much money," then offer a cheaper package. Try to get them to commit to just (our cheapest offer, that will not be listed on the rate card for just that purpose - kind of like an Ace up the ole sleeve).

- You may even go so far as to make an actual cart featuring their company name. This will let the company know exactly what they are buying. Seeing all that work, how can they refuse.

VI. VISIT THE BUSINESS AND FILL OUT A CALL REPORT

Take your physical self down to the business after finding out by phone when someone will be able to talk to you about advertising or business decisions. Do not dare make a visit unless you are armed with the following:

- 1) A KTSB Program Schedule
- 2) A "Information/10 Most Commonly Asked ?'s About KTSB" sheet
- 3) An underwriting rate card
- 4) A KTSB Audience Data Sheet
- 5) Some previous issues of the *Call Letter*
- 6) Some Salmon Pamphlets

All can be found in the magic Underwriting Folder or desk, and will help you to be knowledgeable about relevant KTSB info, as well as provide material for you to possibly leave with the business.

Look like a student, **NOT** a salesperson, the secretary will screen you from the manager if you look like another vacuum cleaner salesman. When you get there, ask for the person to talk to about advertising.

During the visit, use your interpersonal instincts with the business representative. Try not to be the stereotypically glib and repulsive salesperson type with a broken-record, airhead-style sales pitch. Try to be a real human being; be a good listener and relate person-to-person. Introduce yourself and start talking, keeping your selling strategy in mind. Don't forget that they are bound to be a bit wary about what it is you're trying to push on them. Also, no one says yes right of hand. Go through the Rate Card, Audience Data sheet, *Call Letters* and the program schedule.

When the client reacts, know the "Common Objections" (included in next section) to know what to say to keep the sale going. Also know the "Closing Techniques" (also included in next section) for those special moments when you make a sale.

After your visit with the business is complete, fill out a Call Report for the business. Write down helpful hints about the business for later reference, such as clues on why or why not a decision-maker liked you, your presentation, and if they were interested in buying and when, or anything else that seems relevant. You will note that the Call Report contains spaces for multiple visit notes, as it will most likely require several visits before you get anywhere with a business.

PERSISTENCE is the end-all, be-all in the realm of business.

VI1/2. YOU MAY CALL TO SET UP AN APPOINTMENT.

(Consult "Giving Good Phone" for Specifics)

Calling first to set up an appointment is courteous, although taking this route means you have to make **two** sales: one on the appointment, and one on the underwriting. Call to find out when the manager will be in so going down there won't be made futile by their absence, but be warned that setting up an appointment over the phone will decrease chances of a sale. Call only previous sponsors if you feel calling is necessary.

VII. SIGN THE CONTRACT

Hooray--you've been lucky and persistent enough to make a sale. Inform the Underwriting Director about your success. The fun has just begun... Whatever the case may be, follow the following.

Get the approval and/or signature of the Business Manager or Station Manager.

Broadcast Agreements

Get with the client and fill out one of these. Make sure the business knows when filling out the 'Information for Announcement' that prices cannot be mentioned and only value-neutral slogans may be used. Any later changes to information are to be confirmed with the business). Be sure they're happy with it.

Call Letter Agreements

Fill out easy-to-use *Call Letter* agreement. Get with the client to draw up an ad. In the case of *Call Letter* ads, there are no holds barred in the matter of mentioning prices or including coupons. This is a print publication, so go all out advertising.

VIII. BRING THE CONTRACT AND PAYMENT TO TSP

Always bring the contract to TSP; if the business will be billed don't worry about bringing the payment. If the payment is by cash or check, it will need to be turned in at the front counter of the TSP building. Before you actually turn in the contract, use the TSP copier (code # is 3098) to make three copies of the contract; one for the Broadcast Supervisor, one for the Underwriting Files (the Business Manager will know where this is), One for the Business Manager. Jean Hogue, the TSP Business Manager, gets the original of the contract. When you turn in the money at the front counter, you'll get a receipt that you'll put with the contract in the Underwriting Files. Give everyone their copies and take the copy and receipt to KTSB.

Don't forget that you earn 25% commission on all underwriting you sell.

When you are at TSP, make sure Jean or an appropriate person notes you are to be paid.

IX. PRODUCTION

A. BROADCAST SPOTS:

1) You will need to write or type up an exact, legal script on a Production Order (found on the Production Room door). If you have any doubts at all about the legality of your script or its style or sound, check with the Business Manager or refer to your copy of the underwriting guidelines (in the U/W Folder). Make sure you convey on the production order exactly what you and the business want on the cart, so that inappropriate music or stupid sound effects do not appear on it.

2) You will need to turn in the production order to the production director at least a week before the first day the cart is supposed to air in order for it to be processed in time. Ensure that your order specifies when the U/W is to run so the production director can inform the Traffic Department to get it right on the program logs.

3) If the spots are to run for a while, like three months, be merciful on the business and the listener and write up a production order for a new spot every four weeks or so.

4) If the business requests it, have a tape made of their spot and take it to them so that if they hate it, changes can be made.

5) Visit the KTSB Control Room the day the spot is supposed to be running. Check to make sure that the U/W cart exists in the cart rack and is properly typed in at the right time on the program log. Listen to the cart to make sure it is not a horrible deviation from what you ordered up. If it is illegal, totally unacceptable in some way, or if the cart is not on the logs, contact the Production Director, rectify the situation, and inform the Underwriting Director. You are authorized to yell, scream, and bitch in order to ensure that the U/W spot starts running.

B. CALL LETTER ADS:

Hand over the ad itself or the ad info to the editor, or if one has not been appointed, to the Station Manager. If the business wants KTSB to do the ad, then the *Call Letter* people will handle it. They will take care of making sure the ad is OK with the business before it runs.

X. WRITE A THANK-YOU/ACKNOWLEDGEMENT LETTER TO THE UNDERWRITER or CUSTOMER SATISFACTION.

- Write a brief note to your to your contact person at the sponsoring business after the announcement has been on the air a few days. Include whatever seems appropriate; *Call Letters*, bumper stickers, etc. Be nice and thank them for their support and offer to be of assistance in the future so that they'll like you and KTSB in the future. Type the letter in business form on KTSB letterhead (in the U/W Folder), put it in a KTSB envelope unsealed and drop it in the outgoing mail box to the right of the big music cabinet in the back of the office so that the TSP mail person can whisk it away to be stamped-n-sent.

- Check in periodically with the client to see how s/he is doing, if s/he is satisfied, etc. This helps establish rapport with the client, which always helps in sales, and besides, it's just plain nice.

- Two weeks prior to the expiration of the U/W contract, go back to the business and try to get them to renew. If they don't wish to renew, find out exactly why, fill out a Call Report, and tell the Underwriting Director and Business Manager the results of your visit. And start all over again...

EPILOGUE: If nothing happens, then give it month and try again.
PERSISTENCE!

NOTES:

GIVING GOOD PHONE...

FOR STEP VI 1/2.

This section is not to undermine your intelligence, but rather to relieve some of that nervousness you may be experiencing. So, if you want to know exactly what to say when setting up an appointment in a professional type situation, here's what to do:

I. Opening Phase

- A. Establish Rapport (Hi, my name is Ted Nugent, and I'm a **Volunteer** with KTSB Radio...(always say 'Volunteer' and never salesperson))
- B. Give an overview of why you are calling.
- C. Give attention to motivational concerns (improve the public station, provide the community with alternative music, etc.)

II. Question/Answer Phase

- A. Get the information you're looking for (Set appointment)

III. Closing Phase

- A. Summarize what has been decided
- B. Thank the client for their time and cooperation.

Important concerns while being professional are the following:

I. Sound **TOGETHER**. If you do not come across as organized and professional, no one will give you any of their valuable time, much less buy.

II. Be **REAL** with the client. Do not get too fancy with a sales approach you are not comfortable with (you will end up sounding like an fake vacuum cleaner salesperson or telemarketer).

III. Most importantly, establish a **RAPPORT** with the client. If you can get the client comfortable with you before appointment, your chances to get in go up. It will also help reestablish that same rapport when you see the person.

Example Dialogue: Let's say your trying to set up an appointment.

YOU: Hello, I'd like to speak with the Manager, please.

THEM: This is the Manager.

YOU: Hello, this is Ted Nugent, a Volunteer with KTSB Radio, how are you today?

THEM: (small talk type stuff)

YOU: Well, I'd like to show you our program schedule and Call Letter publication and make some suggestions on how our radio station can get your message to our market. May I come by and talk to you today or would sometime Thursday be better? (Offer a choice. Never ask them to come up with a time).

THEM: Thursday would be better.

YOU: Fine, would 10 in the morning or 2 in the afternoon be better?

THEM: 2 in the afternoon would be alright.

YOU: Okay, 2pm Thursday, then?

THEM: Yes.

YOU: Thank you very much for your time, and I'll see you Thursday.

If no one there can help you, ask:

- Can you make an appointment? When will they be back? Who's in charge of handling advertising? When is a good time to check back.

COMMON OBJECTIONS:

Unless it's the age of Aquarius and all planets are in line, very few will say yes right there on the spot. But keep in mind the Golden Rule of Business.

PERSISTENCE. Don't give up so easily. Here are some common objections and some responses to throw back and turn those no's to yes'es.

1) "We don't do Radio".

- We're not your standard radio. We're a way to reach the most open-minded segment of the population. KTSB listeners are willing to try anything. We deliver results.
- People listen to radio 3 hours a day.
- Radio is the first source of news in the morning, for example, waking up to alarm clocks that are set to the radio.
- Radio is the medium closest to the cash register. It's played everywhere.
- Radio is the most cost efficient medium, especially KTSB.

2) "Let me sleep on it" (a wimpy way out of a 'no').

- This is stalling that may become an objection. Ask what they need to think about and try and smoke out the real answer. If they persist, persist better - ask when you can call them back.

3) "We don't want to be associated with *alternative* music."

- "I understand your concern over your store's image. That's why the show you choose to sponsor is so important. KTSB has a variety of programming, from Jazz to Metal. There is not just one kind of alternative music. What kind of music were you looking at being associated with?"

4) "Your audience is not my customer"

- "I'm sure that many listeners are your customers. More importantly, many listeners could be your customers if you got your message out through us."

5) "You're not proven yet."

- "KTSB has already received substantial monetary support from AT&T and former UT president William Cunningham. This support makes KTSB a very visible station in the Austin area market. We have also received numerous rewards for our programming, such as..." (show them the salmon pamphlet and point to the awards section and read it off to them).

6) "It sounds good, but you guys are on cable"

- "As we speak, negotiations for the 91.7 FM frequency are being worked out. KTSB expects to be on an FM Frequency by late Fall '92 or early Spring '93. We are devoting a lot of time and energies to do this, and supporting us now can only help that process. Also, cable radio is the latest in entertainment technology. Who would have thought ten years ago that people would pay for cable TV?! KTSB is on the cutting edge of a brand new medium."

7) "It's the middle of the semester, and I'd rather be starting at the beginning of next semester."

- "KTSB has worked hard to build its publicity and reputation in the community as well as on campus. Both of those factors are growing everyday. Sponsoring a show now would help build recognition within our market."

- (for cases in the Fall) "The end of the year is coming up and getting over those end of the year projections is important. The UT market of students and faculty accounts for \$5.5 million in purchases of nonessentials on the average month. This is by far the best way to get in the black."

- "Fine, let's set up a contract now."

- Do all of the above.

8) "I can't afford it."

- "KTSB has, by far, the lowest advertising prices in town. The UT market of students and faculty accounts for \$5.5 million in nonessential purchases each month. Underwriting is also 100% tax deductible. In effect, this mode of attracting customers virtually pays for itself and then some. How could you afford not to invest in advertising?"

NOTES/ADDITIONS:

CLOSINGS...SEAL A DEAL

Everything is on the table, the client has listened, all he/she has to do is buy. So how do you get them to close a deal? Here's some helpful methods.

- 1) **The Demonstration Close:** **BEST BEST BEST!!!** Please do this. Play the client a pre-made sample spot with their business mentioned, etc. This is pretty high tech, but through research and other information, it should be easy. This is a very strong way to close and would probably work best.
 - 2) **The "Yes" Close:** Ask questions to get the client to say yes.
 - "Wouldn't this be your best and least expensive way for getting customers?"
 - 3) **The Choice Close:** Give the client to probable options that would suit him best, and let him, do not ask to choose.
 - "Well, it looks as if the Metal Show or the Grunge show would be the best places for you to sponsor."
 - 4) **The Assumed Consent Close:** Assume that a decision has been made and ask the client to help write up an order.
 - 5) **The Minor Point Close:** Get the client to agree to minor points of a deal through asking questions to make the total package less stressful.
 - "So what kind of music did you want playing in the background on your spot?"
 - 6) **The Ben Franklin Close:** Make a pro/con list of underwriting with the client. You help with the positives and let them offer the negatives.
 - 7) **The Standing Room Only Close:** Imply that if the client doesn't buy now, that it may not be there for them tomorrow.
 - 8) **The Direct Close:** Just ask for the order.
 - 9) **The Rumpelstiltskin Close:** Turn the client's complaints into a benefit for them, weaving straw to gold, which is equally as magical and difficult. But persistence can do magical things.
- If none of these work, then use the **By Any Means Necessary Close:** offer them, under last effort situations, to try a spot in the *Call Letter* for only \$25.00. We really do offer such a spot, but it's not on the rate card, so this will make it look like you really are interested in selling and will work with them to get some results "by any means necessary," even through cutting "special deals."

SECTION 12



N A C B

1993 STATION HANDBOOK

Career Opportunities in Media

Current statistics state that over 30,000 students a year are graduating with degrees in Journalism and Communications, ready to enter into the exciting world of broadcasting. Add to this figure tens of thousands more who have experience in radio or television during their 4+ years at good old State U. Unfortunately, there are not over 30,000 jobs in the field, ready to open up for anyone with a degree or battle scars from a good college radio or television station.

That's the bad news (as well as a good dose of realism). However, there are going to be some forms of employment, out in the "real world," that you will be best suited for. This section is meant to help you, the competent and confident job-seeker, get that first job in broadcasting.

Are you experienced

- *College:* The experience you will undoubtedly need for a job in the media industry can come in a variety of ways. First, try to learn about every job in your college TV or radio station. Even if you have a particular job in mind once you graduate, it is best to be "well-rounded" in broadcasting. Learn the operation and function of different pieces of machinery, as well as what the program director, DJ, news director, etc. must do every day to keep the station operating. Taking courses unrelated to broadcasting, especially in business/sales, foreign languages, pre-law, and/or basic electronics, can't hurt your chances of succeeding on the job-hunt.

- *Internships:* Another valuable piece of experience is an internship in some form of professional media. These are usually available through each college or university's co-op or intern office for course credit. Some internships are paid positions, or offer reimbursements for travel expenses. The most important criteria for choosing an intern position is what sort of "hands-on" experience you will be able to gain.

Once you start looking for a job after graduation, employers are more likely to hire someone who was actually involved in certain projects than someone who was a gopher or secretary.

While you are an intern, keep your eyes open as to what is around you. Certain opportunities may make themselves available to you and your future success may depend on what you do right now.

- *Making Contacts:* You have decided to be a broadcaster and during your preparation to become one, you will probably come across other broadcasters and broadcasters-to-be. You never know where fellow students—or professors—may end up in a few years. Quite possibly, they may be in a position to hire you, or help you get hired. You might meet certain people during your time at your college station who will be able to help you out once you graduate.

A wise move is to get involved with broadcast related associations and attend their conventions. These meetings lead to contacts which, in turn, could lead to jobs.

Expect The Unexpected

During all your years in college, you have been wondering exactly where life will take you once you leave the hallowed halls of our nation's higher educational system. You may have also wondered how much money you will make in your first job. Be ready to sacrifice in your choice of location, and your choice of salary. The New York and Los Angeles areas are tough job markets and the rest of the top 10 markets don't have as much work to offer so they're even worse. If you're willing to move to small markets, however, there are jobs...ones you'll actually enjoy doing (as opposed to being a secretary at the networks).

However, the salaries won't be great and winter in North Dakota isn't warm, but remember, it's not forever.

How does one find these wonderful jobs in far-flung locales? A good idea is to read the trade publications far in advance of when you will enter the job market. Get a good idea of what is available and what looks good to you. Don't just glance over the job listings in the Classified section. Some of the best finds are contained in feature articles which cover the latest trends and the hottest media companies.

If something appeals to you in these articles, write to whomever was profiled. Tell them you found their company interesting and would like to know if they are hiring. Wait for a reply before taking any further steps. If they aren't hiring, move on to another company; but if they are, act quickly!

Putting It All Together

- **Resume:** Now that you have your choice of jobs and locations figured out, what now? It's **Résumé Time!** Try to keep the document brief, excluding any non-related extra-curricular activities. Be sure to include as much broadcast experience as possible, even if it's the fact you know how to work certain pieces of equipment. It could be that bit of information that your potential employer is looking for. Include any academic or professionally-oriented clubs or organizations to which you belong.

Be creative with your résumé, but not to any extremes like weird colors or excessive graphics. However, an off-tone beige or legal-size paper can make a difference in a big pile of résumés. Remember, for the time that a news director or program director or whomever looks at that paper, they're looking at you. Why not show them an innovative you instead of an ordinary you? Invest some time and effort into making your résumé stand out from the rest.

- **Cover Letter:** Your cover letter should contain three important elements. First, get the name and title of the person you are sending your résumé to and make sure everything is spelled correctly. And don't depend on directories for current names. Never send a cover letter to just 'Program Director' or 'News Director'. Second, be specific in what you are applying for. 'I want to be a working professional in a broadcast station' doesn't mean zip. If you want to be a DJ or news reporter, say so. Statements like 'I'll do anything' will get you nowhere. Third, make sure everything sent is grammatically correct and spelled correctly. You do not want to lose a job possibility due to careless mistakes.

- **Tape (presentation and content):** Your audio or videotape will be the most important piece of your future employment package. It will be the entree to a live interview with a PD or ND and a possible audition. You have to be good, and it has to be good.

Make sure everything is labeled, and we mean **everything!** The tape case, the tape itself, **everything!** There is always the possibility that your tape will be misplaced or separated from your résumé. Include your name, phone number, address, and anything else to identify your tape.

So now that you have this neatly labeled tape, what exactly should you put on it? For radio, those who are sending news should have two or three anchor sets and two or three reporting segments with the entire tape no longer than 15 minutes. For DJs, telescope two or three shows (just your breaks with a little music before and after to illustrate your segueway skills) and include some of your best production or other voice work.

As for television, news tapes should include a total of five examples between reporting and anchoring. Reporting should come first. Like radio, TV tapes should not run longer than 15 minutes. A good suggestion is to put a graphic with your name, address, and phone number on the opening, connecting your name with your face. Make sure the segments are evenly spaced and don't go overboard on intros with computer graphics or background music. That's not what the directors are looking for. They're paying attention to you, how you look, and what you're saying.

Tips To Keep In Mind

- Yes, dress for success, and to impress, I guess. Nothing less. Don't be a mess! We still live in a society where first impressions are based upon physical appearances. Don't let this fact keep you from gaining employment. Even if you won't be on camera or work in radio, it is important to dress well for any interview.

- Be extremely early for the interview. Even if it means missing your favorite late night program to get enough sleep. Serious points are taken off if the Program or News Director has to take time out from an already busy schedule to wait for you.

- Bring something to write on and with. Although it would be impolite to jot things down when you are being spoken to, you may hear something important that you will need to know later. (Those with photographic memories need not take heed.)

- Ask questions but only after asked if you have any. Keep them simple (what are the hours?, where is the office?, etc.) because you don't have the job yet.
- Try to work into areas that need personnel. If you can fix or sell, you've got a job for life. If you want to work in front of the camera or produce creative material, you're only as good as long as someone likes your face or your production portfolio.
- Don't give up. If you turn out not to be "right" for a certain job, don't be discouraged. Keep looking and you'll eventually find the job that's "right" for you. You didn't get that diploma and gain all that valuable experience to settle for anything less.

New Opportunities In The Media

We are certainly living in the information age and the media are expanding into numerous directions. Imagine when the media industry was limited to radio alone. The emergence of television not only changed technology but society, as well. With each new technological advancement comes the need for personnel to operate it. Today, broadcasting is no longer limited to the "Big Three" networks and a scattering of radio stations. With each innovation comes the chance for new employment.

- **Cable TV:** Cable has opened the world of television to entirely new areas. TV used to only be as good as what your antenna could pick up. Not so anymore. Now, with remote controls in hand, millions of households across America are being exposed to various forms of entertainment, information, etc. New channels appear before you even get a chance to get to know the old ones. On the horizon are the Sci-Fi Channel, an all rap and dance music channel, and the recently-launched all-cartoon network. Cable allows for specialty channels to appear which focus on every facet of human existence. There could soon be a meditation channel, the exercise channel, maybe even the fishing channel. These may seem far-fetched but so did the idea of an all-music channel about 15 years ago.

Cable systems themselves are adding more staff and managers in customer service, promotion and sales to help retain customers and to take advantage of new advertising possibilities. They're starting to produce more of their own local programming, creating new production and on-air opportunities.

The Fox Network has emerged as a force the "Big Three" must reckon with. It has produced some hit programs which give them a run for their money. In addition to this, Fox is planning its own nightly newscast which is sure to create more jobs in the industry.

- **Radio:** Contrary to popular belief, Radio is alive and doing well in the broadcasting world. This may be due to the fact that it has followed cable's lead into market segmentation and niche programming. Radio is quite familiar with that concept, with some 50 formats in existence. There are about as many cable networks, and they keep adding new ones. New formats are especially evident on the AM dial. Since FM has established itself as the home for music, AM stations must now program a unique non-music format. All-business radio, kids' radio, and all-sports radio are joining news/talk as hot formats for the '90s. Ethnic radio formats such as Hispanic are growing, too.

- **Educational Media:** This form of the media includes A/V centers, instructional television, closed circuit TV in colleges, high schools, grade schools, telecourses, and teleconferencing. More and more schools are acknowledging the various forms of media as educational tools. People will be needed for both programming and instruction.

These are areas where you can teach, produce, and do virtually anything that commercial broadcasting jobs would offer, only on a smaller scale. But the hands-on experience would be excellent résumé material that could put you light-years ahead of other candidates who are on the bottom rungs of the networks.

- **Corporate Video:** Why not make business-oriented videos for Acme Inc.? This section of the media includes telecourses, teleconferencing, operating corporate TV facilities, and producing "video memos." Individual companies may hire you on as a broadcasting consultant or you could freelance between a number of organizations. Without much imagination, you can see how this could extend to government agencies, medicine and health care, as well, among other areas. The potential is just starting to be exploited.

- **Advertising :** The field of advertising has a reputation of very low entry-level pay and extremely cut-throat for its veterans. Nevertheless, there exists a bridge between advertising and other media that many have crossed over. Many people in advertising make the transition to broadcasting and vice-versa, with the knowledge of one field being very useful in the other. Media buyers and market researchers are the easiest job routes in.

- **Law:** Another field which is equally challenging is law, or more specifically, communications law. As the media continues to become more diverse and complex, communications law will continue to grow. Most of the communications law firms are located in Washington, DC, New York City or Los Angeles, excellent locations for those who would like to work in the major "media centers."

- **Foreign media:** Parlez vous français? Habla Español? Do you speak French, Spanish, Italian, German, Russian, Polish, Chinese, Japanese, or any other language fluently? If so, and you are interested in broadcasting, your job hunt could be more successful in a country other than the United States. The real growth is in Europe and countries even further east that are finally waking up to the potentials of broadcasting as a revenue-producer and as a way to preserve their cultures against American values, as transmitted through films and TV, media which have greatly affected the way other peoples think.

The formation of the European Community (EC) has triggered a sense of openness throughout the continent which has spurred a new wave of media consumers. The newly emerging Commonwealth of Independent States is a new frontier for American-style programming. MTV, ESPN, and CNN have been the first major television networks to break into the expanding foreign market with certainly more to follow.

Radio is also strong – Britain's broadcasting bill has authorized the creation of hundreds of new stations, with licenses to be auctioned off.

Good Luck On Your Job Search

So what have we learned so far? The world of broadcast media is not exactly starving for new employees, but if you can do something well enough you will eventually find something. The largest media centers (New York City, Los Angeles, and Washington DC) have a glut of broadcasters so it could prove more successful to start in a smaller, less-known location. If you do an exceptionally good job in this location, you could be discovered and make it to a higher-paying job in a better place.

Experience is an extraordinarily valuable asset, be it from a college station or an internship. Contacts are equally important, just in case you come across the old, "it's not what ; but who you know. . ." philosophy. Your résumé/cover letter is a reflection of yourself and is a major part of an employer's decisions about hiring you. Your tapes should reflect a tremendous amount of personal effort and dedication. These are qualities that employers like to see.

Follow some basic tips and your interview will run smoothly. New opportunities in the media are always being created, such as cable TV, developments in radio, educational media, corporate video, advertising, law, and in the foreign media. The most important thing to keep in mind is that you should be happy in whatever job you choose. When it becomes more of a chore, and less a profession, its time to look elsewhere.

Job Services

Joblines are a hot commodity, especially in the high-demand media industry. Some say these things aren't worth it, and the cost of using the more comprehensive 900-number services can become astronomical if you don't know what kind of position you're looking for. However, some people have found things through them.

Another type of job-listing service that can be just as good are the *employee database services* which put your personal information on file, on videotape, or in a database for potential employers to scan when they need to hire people. Sometimes these services list you by category, based on your qualifications, which is useful for those with a defined career goal, but may be counterproductive for someone just starting out who is willing to go into any area.

Services listed below are national unless stated otherwise. NACB does not endorse any job service listed below except its own.

Joblines

- *American Women in Radio and Television's Careerline*: a member service providing new job listings weekly to its 47 chapters nationwide. For info: AWRT, 1101 Connecticut Ave., NW, Suite 700, Washington, DC 20036, 202/429-5102.
- *CPB Jobline*: 800-528-8220 (all job openings at Corporation for Public Broadcasting; no charge)
- *Media Line*: 202/387-8155 (newsletter by subscription)
- *Nat'l. Assn. of Broadcasters (NAB) Jobline*: 202/429-5498 (use after 6pm Eastern time; no charge)
- *Nat'l. Assn. of Black Journalists (NABJ)*: 703/648-1270 (members only)
- *NACB*: 401/863-2225 (listings focus on positions available to current or graduating college broadcasters; members only, no charge)
- *Noble Search*: 900/933-3456 x77 (lists possible openings in freelance crew and production company staff positions, organized by regions; \$1.95/minute)
- *NPR Jobline*: 202/822-2777 (jobs at National Public Radio and affiliated stations; no charge)
- *PBS Job Hotline*: 703/739-5298 (jobs at Public Broadcasting Service and affiliated stations; no charge)
- *Radio Television News Directors Assn. (RTNDA)*: 818/883-8121 (jobs in radio/TV news; members only)

Employee Database Services

Assn. of Freelance Professionals: 818/842-7797 (focuses on placing skilled film/video production professionals in Southern California; call for costs)

Crew Call: 213/467-1569 (connects you with production companies likely to be hiring in Los Angeles area; monthly fee)

Int'l. Documentary Assn.: 310/284-8422 (IDA members' résumés are kept on file by category for potential employers to search, including other member benefits)

The Job Factory Agency: 213/475-9521 (provides referrals for various temporary jobs in the Los Angeles area such as film extras, drivers, PA's, messengers, personal assistants, etc.; \$50 one-time fee)

Books

Another useful source of information, especially for those just starting out, are career-oriented books. These are listed under the career heading of the Media Books Bibliography section, elsewhere in this Handbook.

SECTION 13



N A C B

1993 STATION HANDBOOK

Related Associations of Interest

Alpha Epsilon Rho. The National Broadcasting Society, College of Journalism, St. Thomas Aquinas College, Rt. 340, Sparkill, NY 10976. 914/359-9500. Fax: 914/359-8136.

Contact: Prof. Donna Williams, President

Serve: Broadcast students and professionals

Regular Publications: *Signals*, a monthly magazine published during the academic year for members.

Conventions: 1993 National will take place March 31-April 4 in St. Louis, MO. Various regional conferences.

Membership Information: Student annual fee \$25; Professionals \$30.

Additional: Offers scholarships given at annual conventions in the spring. Total \$15,000.

AMARC, World Association of Community Radio Broadcasters. Suite 704, Box 3575 Blvd., St. Laurent Montreal, Quebec, Canada 82X 2T7. 514/982-0351. Fax: 514/849-7129.

Contact: Bruce Girard

Serve: The community radio movement (an agent for social change, cultural development and democratization.)

Regular Publications: *InteRadio*, a newsletter published three times a year in English, French and Spanish.

Conventions: 1994 Annual and 1995 Annual will take place in Africa.

Membership Info: AMARC has two types of memberships: voting and associate members. Those eligible for voting memberships include community radio stations and their federations and associations. Associations, groups and individuals may qualify for associate memberships.

American Film Institute (AFI), 2021 N. Western Ave., Los Angeles, CA 90027. 213/856-7600.

Fax: 213/467-4578.

Contact: Ilana Ker n.

Serve: Those who participate of the advancement of the film and video arts.

Regular Publications: With membership comes a subscription to American Film magazine and discounts on publications such as The AFI Guide to College Courses in Film and Television.

Conventions: Members receive discounted admissions to institute sponsored seminars, workshops and special events.

Membership Info: To become a member call 800-347-6969.

Subscriptions: \$39 per year, plus discounts.

American Society of Composers, Authors & Publishers (ASCAP). One Lincoln Plaza, New York, NY 10023.

Contact: Lisa Schmidt, 212/595-7542 Fax: 212/768-8758

Serve: Composers, lyricists, and music publishers.

Regular Publications: *Quarterly* magazine.

Conventions: Yearly meetings in New York, Los Angeles, and Nashville, respectively.

Membership Info: To become a member you must send a copy of a record or sheet music and signed membership application to the ASCAP Membership Dept.

American Women in Radio & Television Inc., 1101 Connecticut Ave. N.W., Suite 700, Washington, DC 20036. 202/429-5102. Fax: 202/223-4579 and 202/857-1111.

Contact: Aimee Speidel.

Subscriptions: \$75 per yr. or \$50 for 9 months. Student rate: \$55.

Membership Info: There are student and professional rates which consist of the same membership privileges with the only exception Student membership doesn't include voting rights.

Regular Publications: AWRT News & Views, includes Careerline, a classified listing of positions in the industry. Also publishes in conjunction with the Department of Labor's Women's Bureau, Women on the Job, Careers in the Electronic Media

College Chapters: AWRT is very interested in involving college students. Local AWRT chapters sponsor student groups on campuses throughout the country. A communications network is formed between AWRT members and students preparing for careers in the electronic media and its allied fields.

International Study Tours: Study tours to foreign countries are planned for members to study other broadcast systems

Conventions: Area conferences held every autumn in each of AWRP's five regional geographic areas. 42nd Annual Convention is May 19, 1993 at Orlando, FL.

Academy of Television Arts & Sciences (ATAS). 5220 Lankershiem Blvd, N. Hollywood, CA 91601. 818/953-7575. Fax: 818/761-2827.

Contact: Muriel Cahn

Serve: Television industry professionals.

Regular Publications: Debut, the ATAS newsletter

Membership Info: Student memberships are available. For information call or write the Academy.

Additional: ATAS offers the College Television Awards and the John H. Mitchell Internship Program each year. For more information contact the Academy's educational department.

Subscriptions: \$100 for first time members.

Association for Education in Journalism and Mass Communication (AEJMC). 1621 College St., University of S.C., Columbia, SC 29208-0251. 803/777-2005. Fax: 803/777-4728.

Contact: Pam Doran

Serve: Journalists and communication practitioners.

Regular Publications: Journalism Quarterly, Journalism Educator, Journalism Monographs, Journalism and Mass Communication Directory and the AEJMC Newsletter.

Conventions: Annual convention and various divisional meetings. 1993 Annual will take place Aug 11-4, 1993 in Kansas City, MO.

Membership Info: Special student rate \$30.

Additional: Scholarships are available through chapters.

Association of Independent Television Stations, Inc. (INTV) 1200 Eighteenth St. N.W., Suite 502, Washington, DC 20036. 202/887-1970 Fax: 202/887-0950

Contact: Angela Giroux, Membership Director

Serves: Essentially is a lobbying organization before congress for independent TV stations

Membership Info: Membership is for stations only and is based on gross revenue. Stations under \$5 million in revenue pay \$1000 annually

Conventions: 1993 Convention will take place Jan 24-8 in San Francisco, CA.

Association Press Broadcasters Inc., (APB) 1825 K St. N.W., Washington, DC 20006. 202/955-7200. Fax 202/736-1199.

Contact: Evelyn Cassidy or Marketing Director Shaun Bugg.

Member: Fees vary per station size.

National Association of Black College Broadcasters (NABCB) P.O. Box 3191, Atlanta, GA 30302. 404/523-6136.

Contact: Lo Jelks

Conventions: Annual Convention

Black Filmmaker Foundation (BFF), Tribeca Film Center, 375 Greenwich St., New York, NY 10013.

Contact: Andrew Robinson Jr, Executive Director. 212/941-3943. Fax: 212/941-3943.

Serves: A national arts service organization and the nation's largest distributor of Black independent film and video with a library of over 85 film and videotapes available for rental or sale to educational and cultural institutions. The organization maintains a video reference library open by appointment to critics, scholars, journalists and programmers as a way of providing on-going support for Black film scholarship and criticism.

Publications: Black Face: A Forum for The Black Independent Film Community, Quarterly

Membership: Student, \$35. Professional, \$50. General, \$40. Organization, \$100 Members receive publications plus free admission to monthly screenings and invitations to special events, discounts on admission to BFF's seminars and lectures.

Broadcast Designers Association Inc., 251 Kearny St., Suite 611, San Francisco, CA 94108. 415/788-2324. Fax: 415/788-7622.

Contact: Bruce Walker.

Membership info: Student rate, awards scholarships of \$2,000.

Subscription: Primary, \$155. Associate, \$95. Associate Indirect, \$155. Student, \$50. Commercial, \$450. Corporate, \$1,500.

Convention: 1993 Annual will take place June 13-16, in Orlando, FL .

Broadcast Education Association (BEA). 1771 N. Street, N.W., Washington, DC 20036-2891. 202/429-5355.

Contact: Claudia Muller, Exec. Director

Serve: Broadcasters and educators.

Regular Publication: Journal of Broadcasting & Electronic Media (quarterly) and Feedback magazine.

Conventions : The Broadcast Education Association and National Association of Broadcasters Association is held each year.

Membership Info.: Although mostly geared toward the educators of broadcasting, BEA does offer a student membership. Those students who wish to join may do so if enrolled in a member institution.

Additional: Scholarships are awarded. For information about scholarships call Christopher H. Sterling, Chairman of the Scholarship Selection Committee at 202/994-6351.

Subscriptions: Student, \$30. Regular Domestic, \$50. Institutional, \$75. Bachelor, \$150. Masters, \$175. Phd., \$200. Associate Member, \$175.

BMI Broadcast Music Inc. (BMI). 320 West 57th St. , New York , NY 10019. 212/586-2000.

Fax: 212/489-2368. RE: Licensing. Fax: 212/245-8986.

Contact: Steve Blein.

Serve: Songwriters and publishers.

Regular Publications: BMI magazine.

Additional: Have student composers awards.

Subscriptions: Free to members. Students: Free upon request.

Broadcast Promotion & Marketing Executives (BPME). 6255 Sunset Blvd, Suite 624, Los Angeles, CA 90028. 213/465-3777. Fax: 213/469-9559.

Contact: Jim Cahbin.

Serve: Marketing, advertising, promotion and public relations professionals in the electronic media and related educational communities.

Regular Publications: BPME Image magazine.

Conventions: Annual Seminar featuring marketing, promotion and design sessions. 1993 Convention will take place June 13-16 in Orlando, FL.

Membership Info: Student memberships are available for full-time college students for \$45. Initial fee, \$250. Affiliate, \$200.

Additional: BPME holds an annual Gold Medallion Awards Competition.

CTAM (Cable Television Administration & Marketing Society). 635 Slaters Lane #250, Alexandria, VA 22314. 703/549-4200. Fax: 703/684-1167.

Contact: Receptionist.

Convention: 1993 Convention will take place July 18-21 in Atlanta, GA.

Membership: \$195

CTIC (Cable TV Info. Center). P.O. Box 1205, Annandale ,VA 22003.

Contact: Peter Krasilovsky

Country Music Association Inc. Box 22299, Nashville, TN 37202. 615/244-2840. Fax 615/726-0314

Contact: Jo Aniello. Director of Membership.

Serve: The Country Music industry.

Regular Publications: Close Up magazine (monthly).

Conventions: Annual Country Music Awards. October, 1993.

Membership Info: Broadcast Organizational Membership Dues vary from small markets to large.

Subscriptions: General, \$50.

Scholarships: Contact Lin El-Shishini.

Electronic Industries Association (EIA). 2001 Pennsylvania Ave, Washington DC 20006.
1722 Eye Street, NW Suite 300, Washington, DC 20006. 202/457-4900. Fax: 202/457-4985.
Contact: Gary Shapiro, Vice President, Secretary and General Counsel, at 202/457-7738.
Serve: Electronic manufacturers in the United States.
Regular Publications: Executive report and annual report.
Conventions: Two annual conferences. 1993 Spring Convention is March 13-8 in Washington DC. 1993 Fall Convention is October 17-21, 1993 in Chicago.
Membership Info: EIA membership is open to all firms manufacturing electronic products in the United States. Certain other organizations may be admitted as associate members.
Subscriptions: Fees vary per size of organization.

International Radio & Television Society Inc., (IRTS) . 420 Lexington Ave., New York , NY 10170.
212/867-6650. Fax: 212/867-7753.
Contact: Mary Jane Lardnar (membership coordinator)
Serve: Members of the radio and television fields.
Regular Productions: The IRTS Roster Yearbook , (an annual directory of members) and IRTS News, (monthly newsletter).
Conventions: Annual luncheons, Gold Medal and Anniversary Banquet, seminars...
Membership Info: There are academic student memberships available. Fees: \$100
Additional: IRTS holds an annual College Conference and Summer Fellowship Program in New York City. Information concerning fellowships can be acquired through Maria DeLeon, the fellowship coordinator.

Institute for Education by Radio-Television Ohio State Awards. Ohio State Univ., 2400 Olentangy River Rd., Columbus, OH 43210-1027. 614/292-0185. Fax: 614/292-7625.
Contact: Phillis Madry.
Membership: Radio, \$60. TV, \$100
Convention: April 8, 1993 at Washington DC.

Intercollegiate Broadcasting System (IBS). Box 592, Vails Gate, NY 12584. 914/565-6710. Fax: 914/565-8777.
Contact: Jeff Tellis, President
Serve: Students in the broadcasting field.
Regular Publications: Journal of College Radio
Conventions: 1993 Annual will take place March 12-14 at the Vista Hotel in New York .

Intercollegiate Religious Broadcasters (IRB). 7839 Ashton Avenue., Manassas VA 22110. 703/330 -7000 (NRB number)
Contact: Pat Mahoney, IRB Coordinator
Serve: Students interested in a career in religious broadcasting.
Regular Publications: Religious Broadcasting magazine and IRB newsletter.
Conventions: Runs its convention in conjunction with NRB Convention . 1993 Convention will take place Feb 13-6 in Los Angeles, CA.
Membership: Available for \$15 (or \$10 if 12 or more people apply at once from one school.) Full membership varies based on organization income. Patron Donors, \$120.
Additional: Student members can apply for student achievement awards competition and a chance to have their resume placed in IRB Resume - available at the NRB Convention (National Religious Broadcasters).

International Documentary Association. 1551 South Robertson Blvd., Suite 201, Los Angeles, CA 90035.
310/284-8422. Fax: 310/785-9334.
Contact: Who answers.
Membership: \$60

International Television Association. 6311 N. O'Connor Rd., LB-51, Irving, Texas 75039. 214/869-1112.
Contact: Marlyn Cerenka.
Serve: Professional Video Communicators.
Regular Publications: Corporate Television magazine and ITVA Newsletter.

Conventions: 1993 Annual will take place June 2-5 in Phoenix, AZ.

Membership Info: Student memberships are available. Membership enables students to attend regular meetings and workshops as well as receive the newsletter... For information about a chapter near you call the international headquarters.

Music and Entertainment Industry Educators Association (MEIEA). McLennan Community College, 1400 College Drive, Waco, TX 76708. 817/756-6551 Fax: 817/756-0934.

Contact: David Hibbard

Serves: MEIEA provides opportunities for networking and the exchange of ideas between the academic and professional representatives of the music industry.

Conventions: MEIEA National Conference is held annually.

Publications: MEIEA

Membership Info: \$5, Students.

National Alliance of Media Arts Centers (NAMAC). 1212 Broadway, Suite 816, Oakland, CA 94612 510/451-2717 Fax: 510/834-3741

NAMAC is a non-profit organization dedicated to increasing public understanding of and support for the field of media arts in the US. Members include media arts centers and media artist, as well as other individuals and organizations providing services for production, education, preservation and distribution of video, film, audio, and intermedia. NAMAC's information services are available to the general public, arts and non-arts organizations, business, corporations, foundations, government agencies, schools and universities.

Membership: Individual, \$20. Institutional varies upon budget, \$50 for budgets up to \$50,000

Conference: Annual conference, includes festivals, screenings, speakers.

Publications: Media Arts (yearly)

Other: Management Assistance program (mini-grants); mailing list, bulletins, local and regional media activities

National Association of Black Owned Broadcasters (NABOB). 1730 M St. NW, Suite 412, Washington, DC 20036. 202/463-8970.

Contact: Membership Coordinator

Serve: Black owners of radio and television stations.

Regular Publications:

Conventions: Annual Spring and Fall Broadcast Management Conference and Annual Communications Awards Dinner.

Membership Info: Associate memberships are available for students.

National Association of Broadcasters (NAB). 1771 N St. NW, Washington, DC 20036. 202/429-5300.

Contact: Emily Dorey.

Serve: Members of the broadcast industry.

Regular Publications: Radioweek (newsletter) and TV Today (newsletter).

Conventions: 1993 Annual convention will take place April 18-22 in Las Vegas, NV.

Membership Info: Each membership category – Radio, TV and Associate – carries a different fee

National Association of Independent Record Distributors & Manufacturers (NAIRD). P.O. Box 568

Maple Shade, NJ 08052. 609/482-8999 Fax: 609/482-6764.

Contact: Mary Neumann, Associate Director

Serve: Record distributors and manufacturers.

Regular Publications: NAIRD notes.

Conventions: Annual NAIRD convention

National Association of Recording Arts & Sciences Inc.,(NARAS). 303 N. Glenoaks Blvd., Suite M-140, Burbank, CA 91502-1178. 213/849-1313 or 818/843-8233. Fax: 213/849-2529.

Contact: Ron Bergan, Education Director.

Serve: Those involved in the recording industry.

Regular Publications: GRAMMY magazine (quarterly), NARAS News (national newsletter), and an informational quarterly On The Record.

Conventions: GRAMMY awards.

Additional: NARAS Student Awards-students submit original compositions written, performed and recorded by the students themselves. Categories include popular/contemporary, traditional, jazz/big band, classical and an open category.

Memberships: \$65

National Association of TV Producers and Executives (NATPE). 2425 Olympia Blvd., Suite 550 E.10100 Santa Monica, CA 90404 . 310/282-8801. Fax: 310/453-5258.

Contact: Jim Totivier,

Conventions: 1993 Annual Convention will take place January 26-9 in San Francisco, CA.

Subscription: \$325 per company.

National Black Media Coalition. 38 New York Ave. NE, Washington, DC 20002. 202/387-8155.

Contact: Carmen Marshall, Exec. Director.

Serve: Broaden black Americans access to careers in the communications industry.

Regular Publications: Monthly newsletter, Media Line, periodic Special Reports from the Chairman and Action Bulletin.

Conventions: 1993 Annual Conference will take place in October in Washington DC.

Subscriptions: Student, \$35. Regular, \$50.

Membership Info: Student memberships are available

Additional: NBMC sponsors a Summer Internship Program.

National Broadcast Editorial Association. 6223 Executive Blvd., Rockville, MD 20852. 301/984-3015.

Contact: Membership Dept.

Serve: Broadcast stations and individuals.

Regular Publications: The Editorialist

Conventions: Regional conferences and seminars are conducted during the winter months. 1993 Annual Convention will take place September 8-11 in Philadelphia, PA.

Membership Info: Associate memberships are available which are open to "faculty members of journalism schools or departments of journalism at the college and university level." Station membership varies based on annual income. Also see the National Conference of Editorial Writers (NCEW) which is an affiliate organization.

Additional: There are two awards that are presented annually through the NBEA and its cosponsors; The Wells Award and The Madison Award. For more information contact the NBEA.

National Cable Television Association (NCTA). 1724 Massachusetts Ave. N.W., Washington, DC 20036. 202/775-3550.

Contact: John P. Mooney

Serve: Operators of cable systems.

Regular Publications: Techline and Special Report.

Membership Info: There are five membership classifications: system, programmer, associate, affiliate and patron. For more information concerning membership call 202/775-3622.

National Campus & Community Radio Association (NCRA). c/o CHSR-FM, P. O. Box 4400/Student Union Bldg., Fredericton, MB E3B 5A3

Contact: Jeff Whipple, NCRA President.

Serve: Canadian Community and College Radio.

Regular Publications: NCRA Newsletter.

National Conference of Editorial Writers (NCEW). 6223 Executive Blvd. , Rockville, MD 20852. 301/984-3015.

Contact: Membership Dept.

Serve: Editorial writers

Regular Publications: The Masthead (quarterly).

Conventions: Annual conventions are held in differing cities.

Membership Info: Membership in NCEW is open to those who "write editorials for daily or weekly newspapers of general circulation, participate in establishing editorial policy, edit columns, letters, and other material for the editorial section, and are members of a college or university journalism faculty."

Additional: See NBEA.

National Federation of Community Broadcasters (NFCB). 1314 14th St. N.W., Washington, DC 20005. 202/393-2355.

Contact: Sandra Walker, Director of Membership

Serve: Non-commercial stations. production groups and national organizations.

Regular Publications: Community Radio Monthly newsletter and periodic information memos.

Conventions: NFCB National Conference.

Membership Info: Associate memberships are available.

National Sound & Communications Association (NSCA). 10400 Roberts Rd., Palos Hills, IL 60465. 800/446- NSCA. Fax: 708/598-4888.

Contact: Membership Dept. Dawn Reisbach.

Serve: Electronic system contractor companies.

Regular Publications: Electronic Contracting newsletter.

Conventions: 1993 National Conference and Expo will take place April 2-5, 1993 in Orlando, FL .

Membership Info: Membership is open to all electronic system contractor companies. With membership comes a number of insurance benefits...as well as free classified advertising in the NSCA newsletter.

Sound Contract, \$100. Representative, \$125. Manufacturers, \$250.

Promotion Marketing Association of America. 322 Eighth Ave., Suite 1201, New York , NY 10001. 212/206-1100. Fax: 212/929-1408.

Conventions: Mar 16-7, 1993 in New York. Data Base Marketing Services conference will take place April 13, 1993 in Chicago, IL. Retail Manufacturers Series will take place May 24, 1993 in New York

Promotional Law will take place Nov 9-10, 1993 in Chicago, IL.

Subscriptions: Academic, \$165.

Satellite Broadcasting and Communications Association of America. 225 Denekers Lane, Suite #600 Alexandria, VA 22314. 703/549-6990. Fax: 703/549-7640.

SESAC Inc., 156 W. 56th St., New York 10019. 212/586-3450 or 800-826-9996. Fax: 407/397-4682

Nashville Office: 55 Music Square, E. Nashville TN 37203. 615/320-0055 Fax: 615/329-9627

Affiliate Memberships for Composers/Publishers/ contact Dianne Petty at 800/826-9996.

Serves: Composers/ Authors and Publishers.

Society of Broadcast Engineers Inc., (SBE) 7002 Graham Rd., Suite 118, Indianapolis, IN 46220. 317/253-1640. Fax: 317/253-0418.

Contact: Membership Dept.

Serve: "Serving the interests of broadcast engineers."

Conferences: 1993 Annual Convention will take place in conjunction with the RTNDA conference September 29-October 2 in Miami, FL.

Membership Info: There are several membership categories, including student, associate, member, senior member, honorary member and fellow.

Additional: Those who wish to can apply certification which entails an exam.

Society of Cable Television Engineers Inc. 669 Exton Commons, Exton, PA 19341. 215/363-6888. Fax: 215/363-5898.

Contact: Patricia B. Zelenka, Manager, Membership Services.

Serve: The broadband industry's technical community.

Regular Publications: The Interval (monthly newsletter) and Communications Technology (the Society's trade journal.)

Membership Info: Individual, \$40. Sustaining, \$250. Installer, \$25.

Society of Collegiate Journalists. c/o Borg. School of Journalism, Regent U., 1000 Centerville Turnpike , Virginia Beach, VA 23464. 804/523-7423. Fax: 804/424-70501.

Contact: J. Douglas Tarpley, Executive Director

Serves: The primary purpose of the Society is to recognize the efforts and achievements of college journalists. Its Constitution declares: It shall be the purpose of this organization to elevate the cause of

mass communications, to teach the ethics, technique and mechanics of good communication; to encourage student participation in local campus communication media; to foster the mutual welfare of the student media; to develop the truest fraternal spirit among its members; and to reward student communicators for their efforts, services and accomplishments by admission to its membership. Individual Society members are initiated by local chapters.

Publications: Collegiate Journalist, focuses on collegiate writing and print media.

Awards: SCJ Journalism Contest.

Additional: For more information on establishing a chapter of the Society on your campus, contact Arthur H. Barlow, Becker Hall, School of Communication, Clarion U., Clarion, PA 16214. 814/226-1884

Society of Professional Videographers. PO Box 1933, Huntsville, AL 35807. 205/534-9722 or 205/534-3600. Fax: 205/534-4666.

Contact: Paul D. Kenamore, Sr.

Serves: The SPV is a nonprofit professional association designed primarily for event videographers.

Publications: Videogram: The Newsletter of the Society of Professional Videographers.

Memberships: \$75

Student membership: Colleges and universities enlisting 25 members or 80 percent of their telecommunications department will receive an additional 20 percent membership reduction. This means charter membership for students will cost only \$12. For schools meeting the membership requirements, a 20% reduction will also apply to the educational category for instructors.

Society of Satellite Professionals International (SSPI). 615 15th St. NW, #300, Washington, DC 20005. 202/639-4200. Fax: 202/347-6109.

Serves: International association of professionals and leaders in the fields of business, education, entertainment, media, science and industry who share common interest in satellite and space technology. The SSPI provides an international forum to increase public awareness and understanding of satellite communications; promote higher levels of educational attainment in satellite communications; stimulate discussion on topical issues; and encourage professional development.

Conference: Annual; also produce videoconferences

Scholarships: Available to undergraduate and graduate students, based upon scholarship and Academic Performance, demonstrated potential for creative future contribution, and commitment to the Field of Satellite Communications & Space Applications

University Film & Video Association (UFVA). Member ship Office, USC School of Cinema-Television, University Park, Los Angeles, CA 90089-2212. 213/740-2311. Fax: 213/746-7682.

Contact : George A. Wehbi, Membership Chair.

Serve: Film and Video Academia

Membership: Includes a subscription to all UFVA publications

Regular Publications: Digest of the University Film and Video Association, a newsletter which provides academic job listings, festival and conference information; Journal of Film and Video, an academic Journal publishing papers on film criticism.

Conferences: Annual.

Women in Film. 6464 Sunset Blvd., Suite 900, Los Angeles, CA 90028. 213/463-6040

Serves: Established to advance the fair employment, depiction and position of women in film and television. It does so through programs of education, recognition and advocacy for members, the industry and the general public.

Membership: General members must have a minimum of three years of professional experience in the executive, guild or craft areas of the film and television industry. Prospective members are sponsored by two current Women In Film members and reviewed by a committee of the membership. They are currently considering implementing a student membership.

Publications: News magazine

Events: Annual retreat, workshops, seminars, screenings

Festival: Women In Film and California First Bank co-sponsor a three day celebration featuring the finest motion pictures, television movies and programs, documentaries, short films, videos and animation written, directed or produced by women worldwide.

Awards: Nissan Focus/WIF Foundation Award to a woman whose student film enhances the image of women; completion funds to promising low-budget film projects, oral and video history projects of women film and television pioneers.

SECTION 14



N A C B

1993 STATION HANDBOOK

Conferences and Events

Attending conferences and events can be beneficial to you and your station in many ways. The people you'll meet, the news you'll hear about the industry and trends, ideas and suggestion you'll make and receive, all can help. Be sure that you are prepared when you attend an industry event – find out what topics will be presented, etc., to see if the conference will truly benefit you. We also recommend that you prepare materials to take with you for distribution at the event, such as business cards or media packs.

Check the "Related Associations" section for other conference listing since most trade organizations have annual events. Each state cable TV association and broadcasters organization have annual meetings as well.

1993

1/11-7: INFOCOMM International. New Orleans, LA. Contact: Kevin Gillen. 3150 Spring St, Fairfax, VA 22031-2399. 703/273-7200. Fax: 703/278-8082.

1/17: 14th Annual Cable Ace Awards. Los Angeles, CA. 202/775-3611.

1/24-28: MIDEM Annual Conference. International major record labels and music publishing. Cannes, France. Contact: Barney Bernhard. 212/689-4220.

1/24-30: Assn. of Independent TV Stations Annual Convention. San Francisco, CA. 202/887-1970.

2/5-6: Society of Motion Picture & Television Engineers (SMPTE) Annual TV Convention. New York, NY. 914/761-1100.

2/13-6: National Religious Broadcasters 50th Annual Convention. Los Angeles, CA. 703/330-7000.

2/15: Charlotte Film/Video Festival. Contact: Robert West. Mint Museum, 2730 Randolph Rd. Charlotte, NC 28207. 704/337-2000 Fax: 704/337-2101.

2/23-4: Great Lakes Broadcasting Convention. Boyne Highlands, MI. Michigan Assn. of Broadcasters. Contact: Karole White. 819 N. Washington Ave., Lansing, MI 48906. 517/484-7444 Fax: 517/484-5810. Mailing list info: 800/YOUR-MAB.

2/24-6: Interactive Videodisc in Education and Training conference. Orlando, FL. Contact: Raymond Fox. 800/457-6812.

2/24-6: The Texas Show. San Antonio Convention Center. P.O.Box 13518, Austin, TX 78711. 512/474-2082. (in TX: 800/666-2082.)

2/26-7: NACB Midwestern Regional Conference. Columbia College, Chicago IL. Contact: JoAnn Forgit, NACB, 401-863-2225.

2/27: Role of Rights in a Free Society Conference. Nashville, TN. Intercollegiate Studies Institute. 800/526-7022

2/27-3/2: NAB State Leadership Conference. Washington, DC. 202/775-3527.

3/2-6/93: Winter Music Conference. Contact: Bill Kelly Jr. or Louis Possenti. 3450 NE 12 Terrace, Fort Lauderdale, FL 33334. 305/563-4444 Fax: 305/563-6889. Demonstrations and the latest DJ equipment.

3/3-6: Country Radio Broadcasters seminar. Nashville, TN. 615/327-4487.

3/11: Northwest Film Center for Independent Film/Video Projects. Contact: Morrie Warshawski, 6364 Forsythe Blvd, St. Louis, MO 63105. 314/727-7880. Grants and donations for independent film//video projects.

3/11-3: NACB Western Regional Conference. San Jose State U., San Jose, CA. Contact: JoAnn Forgit, NACB. 401/863-2225.

3/14-7: Assn. for College Unions Int'l. (ACUI) annual professional conference. Chicago, IL. Charles Watkins: 714/869-2838.

3/16-9: Audio Engineering Society (AES) Convention. Berlin, Germany. 212/661-8528. Fax 212/682-0477.

3/15: BANFF Television festival. Alberta, Canada. 403/762-3060 Fax: 403/762-5357.

3/17-20: South by Southwest (SXSW). Austin, TX. P.O.Box 4999, Austin, TX 78765. 512/467-7979. Fax: 512/451-0754.

3/21-22: Annual local cable programming seminar. Contact: Jay Galvan. National Academy of Cable Programming. Washington, DC. 202/775-3629.

3/25-27: Music & Entertainment Industry Educators Assn. (MEIEA) and Music & Entertainment Industry Students Assn. (MEISA) national conference. Belmont College, Nashville, TN. Contact: Janet Nepkie. 607/431-3425.

3/30-4/3: 1993.2F Alpha Epsilon Rho/National Broadcasting Society Annual Conference. St. Louis, MO. Contact: John Lapacolla. 803/777-3324.

4/1-4: National Federation of Community Broadcasters Annual Community Radio Conference. Minneapolis, MN. 202/393-2355.

4/16-9: Broadcast Education Assn. (BEA) board mtg. Las Vegas, NV. 202/429-5355.

4/16-9: Broadcast Financial Management Assn. annual convention. Contact: Buz Buzogony. Lake Buena Vista, FL. 708/296-0200.

4/17: NACB Mid-Atlantic Regional Conference. Ramapo College, Mahwah, NJ. Contact: JoAnn Forgit, NACB, 401/863-2225.

4/17-20: National Assn. of Hispanic Journalists (NAHJ) Annual Convention. Denver, CO. 303/492-7397.

4/18-9: Assn. for Maximum Service Television, Inc. (MSTV) Annual Membership Meeting. Las Vegas, NV. 202/462-4351.

4/18-20: Great Lakes Regional Conference/Women in Communications (WICI). Pittsburg, PA. 703/528-4200.

4/19-22: NAB Convention. Las Vegas, NV. Contact: Ora Alger 202/429-5335.

4/22-5: Society of Cable Television Engineers (SCTE) Annual Conference. Orlando, FL. 215/363-6888.

4/24: Michigan AP Broadcasters Assn. Northern Michigan regional meeting. Novi, MI. Contact: Andrea Dickerson. 313/259-0650.

4/26-9: National Computer Graphics Assn. (NCGA) convention. Philadelphia, PA. 703/698-9600.

5/2-5: Women In Cable Management Conference. Chicago, IL. 312/661-1700.

5/9-12: Canadian Cable TV Assn. annual convention and "Cablexpo." Toronto, ON. Contact: Christian Thomson. 613/232-2631

5/12-5: Native American Journalists Assn. (NAJA) Annual Convention. Kamloops, British Columbia. Contact Susan Arkeketa. Campus Box 287, Boulder, CO 80309.

5/15: University Film and Video Assn. (UFVA) annual conference. Philadelphia, PA. Contact: Dave Klufft. Temple U. Philadelphia, PA 19122. 215/923-4540.

5/19-23: American Women in Radio & TV 42nd Annual Convention. Orlando, FL. 202/429-5102.

5/21-3: Advocacy Video Conference and Screening. Washington, DC. Contact: Eloise Payne. Benton Foundation, 1710 Rhode Island Ave. NW, 4th Fl., Washington, DC 20036. 202/857-7829. Fax: 202/857-7841.

6/6-9: National Cable Television Assn. Annual Convention. San Francisco, CA. 202/775-3669.

6/13-6: BPME & BDA Annual Convention. Orlando, FL. 6255 Sunset Blvd., #624, Los Angeles CA, 90028. 213/465-3777.

7/11-4: New England Cable TV Assn. Annual Convention. Newport, RI. 617/843-3418.

7/8-12: International Teleproduction Society (ITS) annual conference. New York, NY. Contact: Monica Mathis. 212/629-3266.

7/21-5: National Federation of Local Cable Programmers' Northeast Region Conference. Atlanta GA. Contact: Dave Olsen GA. Tony Lewis/Shirley CT. 202/829-7186.

8/4-6: Annual Broadcasters' Clinic. U. Wisconsin, Madison, WI. Contact: Cheri Gibson. Madison Educational Extension Center, 159 Education bldg., 1000 Bascom Mall, Madison, WI 53706. Technical conference and equipment expo for radio, TV and cable engineers. 608/262-8611. Fax: 262-5335.

8/8-10: North Carolina CATV Assn. and South Carolina Cable Assn. joint annual meeting. Ashville, NC. Contact: Laura Ridgeway. 919/821-4711.

8/11-4: Assn. for Education in Journalism & Mass Communication (AEJMC) Annual Convention. Kansas City, MO. 803/777-2005.

8/25-7: Interactive Videodisc in Education and Training. Washington, DC. Contact: Raymond Fox. 800/ 457-6812.

8/29-30: Nebraska Broadcasters Assn. Omaha, NB. Contact: Dick Palmquist. 402/333-3034.

9/8-11: NAB Radio Convention. Dallas, TX. 202/77-3527.

9/10: Society of Broadcast Engineers Central NY Chapter 22 annual regional convention. Syracuse, NY. John Soergel: 315/437-5805.

9/16-7: West Coast Public Radio annual conference. 206/535-7180. Contact: Ronald Cramer. 503/552-6301.

9/19-21: South Dakota Cable TV Assn. Sylvan Lake, SD. Contact: Steve Holmuig. 3507 South Duluth Ave, Sioux Falls, SD 57105. 605/361-7155 Fax: 605/335-1987.

9/24-6: Maine Assn. of Broadcasters annual meeting. Sebasco, ME 207/623-3870. Contact: Dennis Curley 207/473-7513

9/29-10/2: Society of Broadcast Engineers (SBE) National Convention. Miami Beach, FL. 317/253-1640.

9/29-10/2: Radio Television News Directors Assn. (RTNDA) Annual Convention. Miami, FL. Contact: Leslie Breen. 1717 K Street, NW, Suite 615, Washington, DC 20006. 202/659-6510.

9/30-10/3: Women in Communications (WICI) North Central Regional Conference. Pittsburg, PA
Contact: Margaret Jenkins. 703/528-4200.

9/30-10/3: Southern Educational Communications Assn. (SECA) conference. Miami, FL. Contact: Kathleen McDermott. 803/799-5517.

10/5-7: Atlantic Cable Show. Atlantic City, NJ. Contact: Jan Sharkey 609/848-1000.

10/29-30: Society of Motion Picture & TV Engineers (SMPTE) Annual Conference. Toronto, ON. Contact: Allen Ehrlich. 914/761-1100.

10/31-11/4: Audio Engineering Society (AES) 95th Convention. New York, NY. 212/661-8528. Fax: 212/682-0477.

11/4-5: National Religious Broadcasters South Central Regional Convention. Contact: Don Johnson. 6223 Lochlevin Cove, Memphis TN. 901/682-3028 Fax: 901/375-8198.

11/11-4: 6th Annual National Conference of College Broadcasters. Providence, RI. Contact: NACB, 71 George St., Box 1824, Providence, RI 02912-1824. 401/863-2225. Fax: 401/863-2221.

1994

2/27-3/2: Audio Engineering Society (AES) Convention. Amsterdam, Netherlands. 212/661-8528. Fax: 212/682-0477.

3/22-5: NAB Convention. Las Vegas, NV. 202/775-3527.

5/22-5: National Assn. of Minorities in Cable (NAMIC) Annual Convention. New Orleans, LA. 202/775-3669.

5/22-5: National Cable Television Assn. Annual Convention. 202/775-3669.

9/10-3: Assn. for Education in Journalism and Mass Communication (AEJMC) annual convention. 803/777-2005. Fax: 803/777-4728.

9/16-20: International Broadcasting Convention. Amsterdam, Netherlands. 44-71-240-3839.

9/21-4: Society of Broadcast Engineers Convention. Los Angeles, CA.

10/13-6: Audio Engineering Society (AES) Convention. Los Angeles, CA. 212/661-8528. Fax 212/682-0477.

1995

9/6-9: NAB Radio Convention. New Orleans, LA. 202/429-5335.

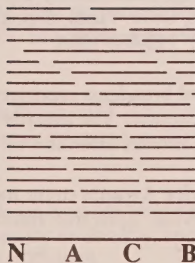
9/9-12: Assn. for Education in Journalism and Mass Communication (AEJMC) annual convention. 803/777-2005. Fax: 803/777-4728.

9/20-3: Society of Broadcast Engineers Convention. Cincinnati, OH.

1996

9/18-21: NAB Radio Convention. Washington, DC. 202/429-5335.

SECTION 15



1993 STATION HANDBOOK

Awards, Competitions and Festivals

Entering competitions and festivals can be one means to make some money, some notoreity or both – if you win. The best competitions, of course, are the ones you can enter for free or at a small expense with significant payoffs. Make sure that when you enter any submission, you do not send the original work (or if you must send the original, keep a copy) and that you follow directions. Because some competitions are so large, entries may be either returned or discarded if directions are not followed exactly.

For the latest updates on awards check periodicals such as *College Broadcaster* or look in the reference section of your local or school library. Even if you happen upon this section late in the year, don't be discouraged. Most of the competitions listed below are annual events and individuals can be placed on a mailing list for the following year's solicitation. Awards, competitions and festivals are listed in chronological order by the deadline date starting January 1993. Good luck. Good Night. Win Awards.

1/1: Athens International Film Festival features competitions, premieres, workshops and retrospectives. Entry categories include feature, experimental, documentary and educational. Works made during last calendar year only. Contact: Ruth Bradley, Ohio U.: 614/593-1330.

1/1: National Press Photographers Association Award is presented for the best news stories in Spot, General, Sports, Feature, Documentary, and Mini-Doc categories. Contact: Robert J. Sprouls, contest chairman, 6452 Streamside Ct., Indianapolis, IN 46278. 317/291-5690

1/1: City Lore Film & Video Festival, 72 E.1st St. New York, NY 10003 212-529-1995. Formats: 16mm, 3/4", Video Fee: \$10.

1/1: Unity Awards in Media honor print and broadcast reporters for coverage of issues and stories impacting minorities and the handicapped. The awards ceremony is April 30. Contact: Harry Trickey, Lincoln U., Communications Dept.: 314/681-5437.

1/8: Earth Peace International Film Festival, c/o Burlington City Arts, City Hall, Burlington VT 05401 802-660-2600. Contact: Lorraine B. Good Featuring any documentary, animation, short or feature length film or video that represents issues of war+ peace, Justice + Human Rights and the environment, or issues related to the world schldren.

1/8: George Polk Awards are based on discernment of a new story, coverage, resourcefulness in gathering information and skill in relating the story. Categories vary yearly, but local broadcast reporting is customarily included. No forms or fees. Submit two copies of tapes. Keep it simple; no promo packaging. Send to: Prof. Sidney Offit, Curator, George Polk Awards, Long Island U., The Brooklyn Ctr., Univ. Plaza, Brooklyn, NY 11201. Contact: Dr. Robert Spector: English Dept. 718-488-1050.

1/8: Unity Awards in Media honor print and broadcast reporters for coverage of issues and stories impacting minorities and the handicapped. The awards ceremony is April 30. Lincoln U., Communications Dept.: 314/681-5437. Entries attention to: Harry Trickey, Chair.

1/10: Sigma Delta Chi Distinguished Service Awards cover meritorious achievement in the categories of: editorializing, reporting, and public service. Split into radio and TV subcategories. Contact: Peggy Tennis 317/653-3333.

1/11: The Community Radio Program Awards (NFCB 666 11th St. NW #805, Washington, DC 20001 or 202-393-2355) honor station-based and independent productions aired on non-commercial community radio stations. Categories: station or community service promotions; multi-cultural or special audience programming; entertainment; news and public affairs.

1/15: Sidney Hillman Foundation. Honors programs related to civil liberties, race relations, world understanding, etc. Contact: Mary Contini. 212-242-0700.

1/15: Broadcast Designers' Association Awards reward excellence in video design. Entries created in 1990 eligible only. Non-BDA members encouraged to enter. Contact: Bruce Walker, Executive Director, BDA: 415/788-2324. Fax: 415-788-7622.

1/15: Broadcast Education Association Scholarships range from \$1,250 to \$3,000 for students studying for a career in radio or TV. To apply: BEA, 1771 N Street, NW, Washington, DC 20036. Contact: Louisa A. Nielsen, exec. dir., (202) 429-5335

1/15: George Foster Peabody Awards for broadcast and cable achievement in news, entertainment, education, children's programs, documentaries, and public service. Contact: Barry Sherman. 404/542-3787.

1/15: Investigative Reporters & Editors Awards for investigative reporting accept entries produced in the last calendar year. Contact: Sean Presley, 314/882-2042.

1/15: ITVS Grants, awarded by the Independent Television Service to fund single projects of all genres by independent producers nation wide, concentrating on HIV/AIDS '93, for a 9-part series concentrating on new ways to approach issues and topics that concern people with AIDS c/o: ITVS, PO Box 75455, St. Paul, MN 55175. 612-225-9035.

1/15: National Headliner Awards include a radio category for consistently outstanding radio reporting, coverage of a news event, public service by a station, documentary, series or investigative reporting. Unlimited entries. 609/645-1234. Contact: Charles Reynolds. National Headliner Awards, Devins Lane, Pleasantville, NJ 08232.

1/15: Richard M. Weaver Fellowship Awards, Intercollegiate Studies Institute (ISI), 14 S. Bryn Mawr Av., Bryn Mawr, PA 19010-3275.

1/15: Rockefeller Humanities Fellowship Award providing two resident fellowships per year (from 1992-1995) to visiting scholars and artists working in the field of Feminism and Visual Arts, featuring : (identity of gender, race, ethnicity, and sexuality), and intersections of different diciplines and visual media. Contact: Bette London, Chair. Rocker feller Search Committee, Susan B. Anthony, Center for Womens Studies, 538 Latimer Hall, U. of Rochester, Rochester New York 14627.

1/15: South Carolina Arts Commission, Media Arts Center, 1800 Gervaise Street., Columbia SC 29201 Contact: Susan Leonard.Submissions: VHS 3/4" or 16mm Film of at least 45 min in length + resume +publicity for prescreening.

1/15: Windcall Resident Program accomodating persons with 5 yrs experience, committed to social change. Info: Common Counsel, 2530 San Pablo Ave., Suite B, Berkeley, CA 94702. 510-644-1904.

1/16: Public Telecommunication Facilities Program (PTFP) Equipment Grant deadline. For a copy of this year's grant guidelines, call the National Telecommunication & Information Agency at 202/377-5802. Contact: Dennis Connors

1/17: Jack R. Howard Broadcast/Cable News Awards honor a local journalistic program or series designed to promote the public good indirectly or directly, sponsored by the Scripps Howard Foundation. Cash and plaque prizes. 513/977-3035.

1/18: United States Super 8mm Film/Video Festival, Rutgers Film Co-op; Program in Cinema Studies, Rutgers U. 43 Mine Street; New Brunswick, NJ 08903 908-932-8482.

1/19: National Awards for Education Reporting, sponsored by the Education Writers Assn. 1001 Connecticut Av, N.W. Suite 310, Washington DC 20036. 202-429-9680 Fax: 202-872-4016.

1/25: New England Film/Video Festival is open to works under 60 minutes by student (deadline 2/1/93) and independent (deadline 1/25/93) filmmakers residing or attending school in MA, ME, CT, RI, NH or VT. Co-sponsored by Boston Film/Video Foundation, with cash awards totalling over \$5,000. Winning films to be screened in large Boston venue. Entry fee: \$30-independents, \$20-students + \$10 each for additional film/video. 413/545-2360. New England Film/Video Festival, Arts Extension Service, Division of Continuing Education, 604 Goodell Bldg, U. of Massachusetts, Amherst, MA 01003.

1/29: NEA Travel Grants Pilot enables artists in creative development projects with colleagues in Africa, Latin America, the Caribbean and South or Southeast Asia. Info: International Program, National Endowment for the Arts, The Nancy Hanks Center, 1100 Pennsylvania Av., Washington, DC 20506. 202-682-5422.

1/29: Robert F. Kennedy Journalism Awards honor top-flight coverage of the problems of the disadvantaged. Separate student and professional categories. Contact: Jennifer Phillips, 202/333-1880. 1206 30th Street, NW. Washington DC 20007.

1/29: 14th Annual Telly Awards honors outstanding non-broadcast network and cable commercials; local, regional and cable TV commercials & programs, and video and film productions. The Telly Awards, founded in 1980, recognizes outstanding non-network and cable commercials. Works produced since January 1 of previous year are eligible. Entries may be on 3/4" or VHS cassette. Send entries to: Telly Awards, 4100 Executive Park Dr. #16, Cincinnati, OH 45241, for questions call 317/262-8156.

1/31: American Legion Fourth Estate Award for journalistic excellence. Entries must document significant public impact. Contact: The American Legion National Headquarters, Public Relations Division, Box 1055, Indianapolis, IN 46206

1/31: Asian Film & Video Festival, Visual Communications, 263 S. Los Angeles, St. Suite 307, Los Angeles, CA 90012 213-680-4462. Contact: Abraham Ferrer. currently seeking film/and or video for the Spring 1993 event.

1/31: Broadcast Education Association Scholarships range from \$1,250 to \$3,000 for students studying for a career in radio or TV. To apply: BEA, 1771 N Street, NW, Washington, DC 20036, 202/429-5355.

1/31: Mixed Mackie Award (12230 Woodinville Drive, Woodinville, WA 98072 or 206/487-4333) honors the production and engineering skills of Mackie Designs Mixer owners.

1/31: RTNDA Edward R. Murrow Awards recognize the best of U.S. radio and TV station journalism in five categories: overall excellence, spot news coverage, continuing coverage, investigative reporting, and news series/documentary. Contact: Debbie Sabel, RTNDA: 202/659-6510. RTNDA, 1000 Connecticut Ave., NW, Suite 615, Washington DC 20036.

1/31: RTNDA Radio & Television News Awards given to station news departments by the Radio-TV News Directors Association for spot news coverage, continuing coverage, investigative reporting and overall excellence. Aired in 1990 only. Leslie Breen, RTNDA: 202/659-6510.

2/1: "Best of the Best" Promotion Contest from the National Assn. of Broadcasters is for sales, station or community service promotions. 202/429-5420. Contact: William Peak, 202-429-5422 or NAB Radio, 1771 N Street, NW, Washington, DC 20036-2891.

2/1: Freedom Forum Media Studies Center Fellowships sponsor fellows in residence at Columbia U. for 3-9 months to conduct major scholarly or professional projects related to mass media and society. Stipend, housing allowance, office space, research/secretarial assistance and other benefits included. Contact: John Pavlik ; 212/280-8392.

2/1: The Gavel Awards recognize outstanding public service by the media increasing public understanding of the American legal system, given annually by the American Bar Association. Peggy O'Carroll: 312/988-5000.

2/1: Howard Blakeslee Award for creative broadcasts contributing most to the understanding of medical progress regarding heart and circulatory diseases. \$1,000. Howard Blakeslee Awards, American Heart Assn. Nat'l. Center, 7320 Greenville Av., Dallas, TX 75231.

2/1: New York National High School Festival, % Trinity School, 101 W. 91st St., New York NY 10024 212-758-2341. Contact; Gus Powell. Run by teens for teens. Formats: Super-8, 16mm, VHS, S-VHS, 8mm, Hi-8, 3/4", Do not submit originals-copies only. Entry Fee: \$10. no refund. If you can think of it, we will judge it.

2/1: Wilbur Awards recognize excellence in communicating religious values through media, sponsored by the Religious Public Relations Council. Contact: Ron Byler ; 215/642-8895.

2/1: William Benton Fellowships in Broadcast Journalism from the U. of Chicago give the nation's most promising broadcast journalists six months to study fundamental issues underlying the news. Contact: Director, William Benton Fellowships, U. of Chicago, Benton House, 5737 S. University Av., Chicago, IL 60637.

2/2: National Media Awards for outstanding films, videos and TV programs that address issues of aging, sponsored by Retirement Research Foundation. Cash prizes from \$500 to \$3,000 totalling \$30,000. Entry Forms, Prints & Cassettes: Ray Bradford, Project Director. RRF National Media Awards, Center for New Television, 1440 N. Dayton, Chicago, IL 60622. Information: 312/951-6868.

2/2: Retirement Research Foundation, 1993 National Awards, c/o RRF National Media Awards, Center for New Television, 1440 N. Dayton, Chicago IL 60622 312-951- 6868. Contact: Ray Bradford. Featuring Films or Videos related to issues about aging. Categories: TV/or Film about fiction, non-fiction, training, etc.

2/8: Mark of Excellence Awards recognize the best in student broadcast and print journalism on national and regional levels, sponsored by the Society of Professional Journalists. 317/653-3333.

2/8: Mollie Parnis Livingstone Foundation honors journalists aged 34 and younger with cash prizes for print or broadcast covering local, national, and international news in any U.S. medium. Contact: Charles Eisendrath: 313-764-2424.

2/10: The Livingston Awards for Young Journalists are three \$5,000 awards for the best 1990 U.S. print or broadcast coverage of local, national and international news by journalists aged 34 and younger. Applications: Charles Eisendrath, U. of Michigan: 313/764-2424.

2/12: American Film & Video Association Publications Contest. P.O.Box 48659, Niles, IL 60714. 708/698-6440.

2/13: 26th Annual Humboldt International Film Festival, Hiff, Theatre Arts Department, Humboldt State U. Arcata CA 95521 707-826-4113. Prints Deadline: March 18, 1993.

2/15: 31st Ann Arbor Film Festival (Mar. 16-21) invites 16mm submissions (P.O.Box 8232, Ann Arbor, MI 48107) (regardless of original film or video format), including student and debut films. \$7,000 in awards. Info: 313/995-5356. Call after 3/13 for info: 313/668-8397. Genre in independent film making in documentaries, animations, experimental, narrative, etc. 16mm, no video accepted for pre-screening. Fee: \$30.

2/15: Big Muddy Film Festival, Dept. of Cinema & Photography, Southern Illinois U. Carbondale IL 62901 618-453-2656. Contact: Amy Brakeman or Ernie Tenenbaum. 16mm, 3/4" VHS, made before 1990. No previous entries. Fee: \$20-\$30.

2/15: The Charlotte Film and Video Festival, Mint Museum of Art, 2730 Randolph Rd. Charlotte, NC 28207 704-337-2000 Fax: 704-337-2101. Contact: The Desk. Fee: \$30. 35mm, 16mm films, or 3/4" VHS Videos. Features or shorts, documentaries, narratives, experimental, or animated works.

2/15: International Radio Festival of New York Awards encompass radio advertising, programming, promotion, news, entertainment, editorials, PSA's, etc. Sandy Mandelberger: 914/238-4481, fax 914/238-5040.

2/15: Montana Arts Council, 316 N.Park Ave., Suite 252, Helena MT 59620 406-444-6430. Now accepting apps for the 93-94 and 94-95 Artists in School Communications Program. All disciplines: Dance, music, theatre, visual arts, media, and literature.

2/15: Russell Cecil Arthritis Writing Awards honor outstanding writing for broadcast about arthritis. Contact: Lisa M. Newbern, Cecil Awards, Arthritis Foundation, 1314 Spring St., NW, Atlanta, GA 30309.

2/15: Salvatori Fellowship Award related to graduate work in Liberal Arts or Social Sciences, College Level U.S. citizens and ISI Members only. Info: ISI, Intercollegiate Studies Institute, 14 S. Bryn Mawr Ave., PA 19010-3275.

2/15: Charles E. Scripps Awards are given by the Scripps Howard Foundation to a newspaper and a broadcast station for the best efforts during the last calendar year combating illiteracy. Prizes: \$2,500 + plaque; \$5,000 donation to a local literacy project. Contact: Jack R. Howard, Scripps Howard Foundation, 312 Walnut St.-28th fl., Cincinnati, OH 45202. 513/977-3036.

2/27: BPME International Gold Medallion Awards, sponsored by Broadcast Promotion & Marketing Executives, honors the finest in advertising, marketing, and promotion at radio and TV stations and cable. 6255 Sunset Blvd. #624, Los Angeles, CA 90028-7426. Contact: Susan Morrell: 213/465-3777; Fax 213/469-9559.

2/27: International Gold Award honors excellence and leadership in service to the public by either a TV, Radio, or Network station; Program Distributor or Cable System. Contact Susan Morrell: 212-465-3777, or Michael Palajac: 213-469-9559.

3/1: Lowell Mellett Award for improving journalism through critical evaluation also encompasses innovative approaches to constructive journalism. \$1,000. John Rippey, School of Communications, Penn. State U., 201 Carnegie Bldg., University Park, PA 16802.

3/15: Women in Communications, Inc. (WICI) sponsors the National Clarion Awards Competition, which recognizes the best in communications in 85 categories, featuring new categories in radio and television. Clarion (WICI) P.O.Box 17460, 2101 Wilson Blvd, Suite 417, Arlington VA 22201 (703)528-4200.

3/16: TELEVISION (ITVS), 333 Silby St., Suite 200, St. Paul MN 55101 612-225-9035. Contact: The Desk. Looking for new voices across the nation and proposals in independent productions. Single programs of standard length. Any genre or subject.

3/30: The Institute of Electrical and Electronics Engineers, Inc. (IEEE), the world's largest technical professional society, awards technology journalism efforts. Entries include single printed articles or broadcasts or series of presentations that appeared during 1992. Contact William Anderson: 202-785-0017, FAX: 202/785-0835.

3/30: RTNDA/ Len Allen Award of Merit gives \$1000 to recognize and reward students of electronic journalism who display expertise and interest in areas of special significance in electronic journalism. Open to sophomores and more advanced undergraduates pursuing an electronic journalism track. Contact: Fran Dattilo, Development Associate, RTNDA: 202/659-6510.

3/30: RTNDA/ Michelle Clark Fellowship gives \$1,000 to help a minority journalist with one to three years experience in electronic journalism gain further education. Contact: Fran Dattilo, Development Associate, RTNDA: 202/659-6510.

3/30: RTNDA Electronic Journalism Scholarships gives nine \$1,000 undergraduate scholarships and one \$1,000 graduate scholarship. Contact: Fran Dattilo, Development Associate, RTNDA: 202/659-6510.

3/30: RTNDA/ McCormick Tribune News Management Internships awards three paid 3-month internships for junior-year electronic journalism students, and three paid 6-month entry level internships for recent graduates. Contact: Fran Dattilo, Development Associate, RTNDA: 202/659-6510.

3/30: RTNDA/ Carole Simpson Scholarship gives \$2,000 to aid a minority student (junior year or above) pursuing a degree in electronic journalism. Contact: Fran Dattilo, Development Associate, RTNDA: 202/659-6510.

3/31: Pennsylvania Association of Songwriters, Composers, and Lyricists (PASCAL). P.O.Box 4311, Allentown PA 18105. 215-433-6788. Contact: Christy Troxell.

4/1: Consumer Journalism Awards from the National Press Club Foundation are for just that. Contact: National Press Club Library ; 202/662-7523.

4/1: Health Journalism Awards from the American Chiropractic Association recognize journalists for health reporting. Separate category for student productions. \$200 + plaque. Contact: David R. Shingler, Dir. of Communications, ACA Headquarters, 1701 Clarendon Blvd., Arlington, VA 22209.

4/1: National Endowment for the Arts (NEA) Independent Film and Videomaker Grant Program, for "independent media artists whose work shows exceptional promise and who have demonstrated a commitment to the art of the moving image." Grants range from \$10,000-\$20,000; previous grant recipients are not eligible. Contact: Media Arts Program, Room 720, NEA, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W. Washington, DC 20506 or 202-682-5452. Funding for multi-purpose media arts and/or exhibition centers, production/post production centers, conferences, distribution of film/video art, publications, circulating exhibitions, film/video projects and audio art.

4/15: Radio Vision Local Radio Development Awards are given in five categories for outstanding marketing/fundraising efforts done in the last calendar year. Any CPB-qualified public radio station or Development Exchange member may enter; \$25 fee. \$10,000 in awards (for development purposes only), split evenly among the winners. 202/785-4321. (competition held alternate years)

5/1: Brooklyn Lager Bandsearch '91 is looking for the best original, unsigned jazz, rock and worldbeat bands. \$1,000 to winning band in each category and will open for a headline act during the Celebrate Brooklyn (New York) summer season. Jack Walsh: 718/788-7097.

5/1: Freedoms Foundation Awards are given annually to radio and TV stations which develop or feature constructive activities to bring about a better understanding of America. Typical subjects: drug abuse education, ecology, patriotism, moral and spiritual values, citizenship, human rights. Projects from last Oct. 1 up to deadline only. Audio or videotape, script or synopsis, date aired or released, and your organization. Contact: E. Katherine Wood, Awards Dept., Freedoms Foundation at Valley Forge, Valley Forge, PA 19481.

5/3: College Media Advisors Awards, Ms. Nancy White, Chair. CMA Awards Committee. Hillsborough Community College P. O. Box 5096, Tampa, FL 33675-5096. Contact: CMA Headquarters, Memphis State U., MJ-300, Memphis TN 38152 901-678-2403.

5/14: NEA Travel Grants Pilot enables artists in creative development projects with colleagues in Africa, Latin America, the Caribbean and South or Southeast Asia. Info:

International Program, National Endowment for the Arts, The Nancy Hanks Center, 1100 Pennsylvania Av., Washington DC 20506. 202-682-5422.

5/15: Armstrong Awards are given to radio stations and independent producers for excellence and originality in several programming, technical and other categories. 212/854-8703.

5/15: Student Film/Video Festival Department of Radio/TV Film, Temple U. Philadelphia, PA 19122 215-923-4540. Contact: David Kluff. Festival Coordinator.

5/31: The Crystal Radio Awards of the National Association of Broadcasters honors outstanding ongoing achievement in four community service categories: local programming, community interaction, public service initiatives and local leadership. William Peak: 202/429-5422.

6/12: RadioVision essay competition invites essays on strategies to help public radio grow. No entry fee. Competition open to staff and volunteers associated with public radio stations only. Development Exchange: 202/785-4321.

6/20: National Latino Film and Video Festival (mid-November) is a bi-annual event showcasing the work of Latino film and videomakers. Co-productions with non-Latinos also eligible. Entry fee: \$10. Cash awards. Beatrice Viera, Assoc. Dir., National Latino Film & Video Festival, El Museo del Barrio, 1230 Fifth Ave., New York, NY 10023.

7/1: INTERCOM (Int'l. Communication Through Film and Video) annual Hugo awards recognize industrial, educational and informational programming in 39 categories. 312/644-3400. Fax: 312/644-0784.

7/17: Denver International Film Festival (October 15-22, 1993) is a noncompetitive, invitational exposition of film. Awards are presented to individual who has made an outstanding contribution to American independent film during the year. Contact: Ron Henderson, Director, Denver International Film Festival, 999 18th St., Suite 1820, Denver, CO 80202

8/1: Max Karant Award for Excellence in Aviation Journalism for fair and insightful coverage of aviation. \$1,000 prize. Broadcasts from last calendar year only. 301/695-2160.

8/3: TV/Cinema Advertising Competition of the International Film & TV Festival of New York is accepting entries for TV programming, promotions and non-broadcast productions first aired or screened between deadline and the previous June 30. Sandy Mandelberger: 914/238-4481.

10/8: The Interep Radio Store 3rd Annual National College Radio Awards, sponsored by the National Association of College Broadcasters (NACB), recognize and award cash prizes to outstanding college radio operations and programming. Winners will be announced at a special ceremony during the 6th Annual National Conference of College Broadcasters November 11-4, 1993. NACB, 71 George St., Box 1824, Providence, RI 02912-1824. 401/863-2225. Fax: 401/863-2221.

10/8: The 3rd Annual National College Television Programming Awards, sponsored by the National Association of College Broadcasters (NACB) and U Network, recognize and award cash prizes to outstanding student television productions in a variety of categories. Winners will be announced at a special ceremony during the 6th Annual National Conference of College Broadcasters November 11-4, 1993. NACB, 71 George St., Box 1824, Providence, RI 02912-1824. 401/863-2225. Fax: 401/863-2221.

12/5: The American Community Service Network, The Independent series, Hunter 102, Campus Box 316, 18th Street, and Colorado Ave, U. of Colorado, CO 80309 303-492-1362. Contact: Virgil Grillo.

SECTION 16



N A C B

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- Cremen, Charles and Richard Yokam. **ENG: TV News and New Technology.** Random House, 1989.
- Frey, Ron. **Radio & Television: Career Directory, 1st ed.** Career Press, 1991.
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- Walter, Roger L. **Broadcast Writing: Principles and Practice.** New York: Random House, 1988.
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Cable Television

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BPME Directory. 6255 Sunset Blvd. Suite 624, Los Angeles, CA 90028

Broadcasting/Cable Yearbook. Washington, D.C: Broadcasting Publications. (Annual)

Broadcast Resource Guide to Products and Services. NAB: 1771 N St., NW Washington, DC 20036-2891

The Business Television Directory. The Guide to the Corp. Satellite Television Industry. Warren Publishing, Inc. 2115 Ward Court, NW, Washington, D.C., 20037

CMJ Directory. College Media Inc., 245 Great Neck Rd., Great Neck, N.Y. 11021

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Equipment Buyers Guide

Columbia Audio/Video. The Columbia Building, Laurel and Second, Highland Park, IL 60035.
800-356-2184 - Guide \$25.00

HB Communications, Inc. 15 Corporate Dr. P.O. Box 689 North Haven, CT 06473-0689
203-234-9246

Midwest Communications Corp. Video Products Guide, One Sperti Dr., Edgewood, KY 41017.
606-331-8990

MPCS Professional Video. Buyers Guide, 514 W. 57 St. NY, NY. 10019
212-586-3690 or 800-431-6004 - Guide \$24.95
or

Comprehensive Video Supply Corp. Professional Video Accessories - Guide \$ 7.00

Quality. Video Supply Corporation, 76 Frederick St., P.O. Box 1007, Hackensack, NJ 07602
800-431-6000 - Guide \$24.95

Videography. Media Horizons. 50 West 23rd St. New York, NY 10010 - Monthly; (hardware)

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SECTION 17



N A C B

1993 STATION HANDBOOK

Selected FCC Publications List

The FCC offers a large number of publications of interest to college broadcasters. Single copies either may be sent free upon request or may be available for purchase.

- "How to Apply for a Broadcast Station" is a 6-page *information bulletin* explaining the steps in selecting a facility, giving local notice, the hearing procedure, construction permits, etc. It is really an outline, referring readers to other sources for more detailed information;
- "Cable Television" is a 24-page *information bulletin* providing a brief history and summary of rules about the service, with a large portion devoted to programming issues;
- "Broadcast Equal Employment Opportunity Guidelines" is a 4-page *fact sheet* describing the rules regarding hiring of minorities as it relates to license renewal, including references to other informational resources;
- "Radio Station and Other Lists" is a 5-page *information bulletin* with sources of program listings, domestic and overseas station indices, amateur radio callbooks, FM/TV databases, radio equipment, etc;
- "Fact Sheet on Advanced Television" is a 2-page summary of steps taken by the FCC through 1988 on establishing an HDTV or EDTV system in the U.S., followed by an 11-page bibliography of technical, economic and "layman's-language" articles that have been published about ATV;
- "The FCC in Brief" is a 6-page *informational bulletin* describing the FCC's functions and its component divisions. (The separate 1-page "FCC organization chart" diagrams the branches and reporting relationships.)
- "How FCC Rules Are Made" is a 1-page flow chart and outline explaining how petitions for rulemaking become official;
- "Fee Filing Guide" is a 5-page guide from the FCC's Field Operations Bureau listing the various fees for land- and ship-radio operators. Even better is the 6/21/90 FCC *public notice*, "Fees Collection Program-Further Clarifications," a 5-page release written in Q&A format, dealing with the most common areas of confusion about the fee process;
- "Low Power Television (LPTV)" is a 12-page *fact sheet* starting with a chronology of significant events in the history of LPTV rulemakings followed by an in-depth Q&A section answering the important questions in applying for and operating an LPTV station, as far as the FCC is concerned;
- "Statement of Policy on Minority Ownership of Broadcasting Facilities" is an 8-page *public notice* describing the poor state of minority broadcaster ownership and court cases addressing the issue. This 1978 notice is out of date, however. Instead, request a copy of FCC Docket #80-90, which is a recent rulemaking on the issue that authorized tax breaks for station sales to minority owners;
- "Telecommunications: a glossary of telecommunications terms" is an 18-page guide explaining most of the jargon in electronic media from "access charge" to "wireless cable";
- "Mass Media Services: Evolution of Broadcasting" is a 34-page *information bulletin* summarizing the history of radio and TV broadcasting, its regulation, rules on political program content, advertising, payola, lotteries, obscenity, the fairness doctrine, networks, multiple ownership rules, classes of stations, monochrome and color TV technology, stereo, the vertical blanking interval, closed-captioning, subscription TV, instructional TV fixed service, international broadcasting, satellite broadcasting, FM translators and low-power TV. It serves as a good basic overview of the industry;
- "How to File a Complaint Against a Broadcaster" is a 3-page *fact sheet* describing the process in lodging a complaint and is a handy reference for broadcasters curious to know what listeners and viewers must do in order for the FCC to act on complaints;
- "Business Opportunities in Private Radio" is a 3-page *memo* listing the seven FCC-allocated services which offer entrepreneurial ventures in radio services. These cover businesses such as mobile paging systems and "muzak" subcarrier programming;
- "Frequency Allocation" is a 7-page *information bulletin* explaining how the FCC and NTIA have divided the radio band. (Additionally, frequency allocations by services— not individual stations — are listed in the Code of Federal Regulations Title 47, Part 2. There is also document #003-000-00652-2, a multicolor *poster* showing the full U.S. frequency spectrum — including radio, TV, military and many other applications. Both may be purchased from the Superintendent of Documents, Government Printing Office, Washington, DC 20402, or call 202/783-3238.);
- "FCC Record" is a *bi-weekly publication*, containing decisions and actions, specific public notices, texts of those speeches by FCC officials that have substantive policy content and associated indices;

- "Code of Federal Regulations – Title 47 – Telecommunications" is a *five-volume publication*, the contents of which represent all current regulations codified under this title of the CFR as of October 1, 1992;
- "Pike and Fischre Radio Regulation" is a multivolume service containing the full text of all the FCC's regulations and active Notices of Proposed Rule Making. Updated weekly, this service also includes the full text of Commission and court decisions interpreting the rules. Separate, smaller services are also offered. (You may contact Pike and Fischer directly by calling 301/654-6262 or writing 4600 East/West Highway, suite 200, Bethesda, MD 20814-1438.);
- "Rules Services Co." is a service which contains Parts 0, 1, 2, 5, 13, 15, 17, 18, 19, 21, 22, 25, 73, 74, 76, 78, 80, 87, 90, 94, 97 and 100 of the FCC's Rules, proposed rule changes and other materials. (You may contact Rules Service Co. directly by calling 301/424-9402 or writing 7615 Standish Place, Rockville, MD 20855.);
- "Knowles' Personal Radio Rules Service" publishes Part 95, Subpart A – General Mobile (Citizens' Class A) Radio Service Rules and other material concerning personal mobile radio. (Contact Randy Knowles, KAA 8142, 530 Essex Road, Kenilworth, IL 60043.);
- "Registration Rules Service Inc." publishes Part 2, Subparts I thru N, Part 15 (Radio Frequency Devices) – concerning carrier current – and other sections. (You may contact Registration Rules Services directly by fax 410/381-2760 or by writing P. O. Box 2816, Columbia, MD 21045-0816.);
- "AR&R Rule Service" alerts the telecommunications and electronics community and other users of the radio frequency spectrum (with attention to airwave rules and regulations) to the month-to-month changes in FCC rules and policies/procedures potentially affecting their interests. (You may contact Registration Rules Services Inc. directly by calling 703/644-0075 or by writing Newington Professional Bldg., 7830 Backlick Rd., suite 401-402, Springfield, VA 22150.);
- "Berry Best Services Ltd" offers an on-line library of documents released by the FCC's Office of Public Affairs, including news releases, public notices speeches and texts. (You may contact Berry Best Services directly by calling 202/293-4964 or by writing 1990 M St., NW, suite 740, Washington, DC 20036.)

If you wish to receive any of the above publications or desire more information about them, contact Martha E. Contee, Assistant Chief, Office of Public Affairs, Consumer Assistance and Small Business Division, FCC, 1919 M St., NW, Rm. 254, Washington, DC 20554, or call her at 202/632-7260. In addition, you may contact the Government Printing Office, Washington, DC 20402-9371; phone: 202/783-3238, for lists of available government publications concerning radio, TV, electronics, and related subjects. Finally, audio and video tapes of FCC meetings can be obtained from CLI Productions, Inc., 4320 Hamilton St., Suite 102, Hyattsville, MD 20781; phone: 301/864-6333. Contact the company for a schedule of fees.

SECTION 18



N A C B

1993 STATION HANDBOOK

Periodical Publications Bibliography

Acoustical Society of America Journal, American Institute of Physics, 335 East 45th St., New York, NY 10017. 212/661-9404. Fax: 212/949-0473.

Advertising Age, Crain Communications Inc., 220 E. 42nd St., New York, NY 10017. 212/210-0100. Fax: 212/210-0200.

Weekly newspaper covering the advertising industry.
Student rates available: \$22/13 weeks; \$35/26 weeks.

American Cinematographer, ASC Holding Corp., 1782 N. Orange Dr., Hollywood, CA 90028. 800/448-0145; 213/876-5080.

Generally written in lay language, it covers the techniques and how-to-do-its of making films. Current films are explored by interviews with cinematographers, art directors and directors. New Technologies are researched and explained in terms assuming working professional knowledge. Systems and methods pertaining to all phases of filming both features and TV productions.
Monthly. \$24.

American Film, American Film Institute, 6671 Sunset Blvd., Suite 1514, Hollywood, CA 90028. 212/536-5184.

The official magazine of the American Film Institute. Subscription includes automatic AFI membership. Magazine explores the influences, inspirations, patterns and methods of creative figures in film, TV and video arts, behind and in front of the camera.

Audio Engineering Society Journal, Audio Engineering Society, 60 East 42nd St., New York, NY 10165. 212/661-8528. Fax: 212/682-0477.

Published 10 times per year. Student membership, \$35.

Backstage, Backstage Publications, Inc., 330 West 42nd St., New York, NY 10036. 212/947-0020. Fax: 212/967-6786.

Weekly newspaper specializing in the entertainment industry.
Student subscription, \$30/6 months.

Billboard, Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, NY 10036. 212-764-7300. Fax: 212/536-5358.

Published weekly, Billboard covers the scope of business activity in the music, video and home entertainment field. It reports on events, people and developments that impact on the sales and marketing of recorded and sheet music, theatrical and special interest video, recording and playback equipment and accessories. Editorial emphasis centers on news, analysis and features that affect retailing, radio and TV programming and licensing activities. Influential weekly radio charts, station playlists and sales charts covers the principal music categories as well as charts on videocassette sales and rentals. One of the major news magazines for the music industry.
Students with ID, \$120/9 months.

Black Radio Exclusive, 6353 Hollywood Blvd., Hollywood, CA 90028-6363. 213/469-7262. Fax: 213/469-4121.

Features Black radio news and programming information, also includes playlists.
Published 47 times per year. \$175.

BME for Technical and Engineering Management, Broadcast Management of Engineers, Act III Publishing, 295 Madison Ave., New York, NY 10017.
Monthly trade magazine for broadcast engineering.

BPME Image Magazine, Broadcast Promotion & Marketing Executives, Inc., 6255 Sunset Blvd., Suite 624, Los Angeles, CA 90028. 213/465-3777.

Ten times yearly, news magazine for BPME, emphasizing station promotion and marketing

Broadcast Engineering, Intertec Publishing Corp., 9800 Metcalf, Overland Park, KS 66212-2215. 913/341-1300. Fax: 913/967-1898.

Monthly publication featuring broadcast technology news and related articles.
Free with qualification.

Broadcast Management/Engineering, Subscription Department, P.O. Box 6056, Duluth, MN 55806.

Broadcasting, Broadcasting Publications Inc., 1705 DeSales St., NW, Washington, DC 20036. 202/659-2340. Fax: 202/420-0651.

Weekly magazine with news concerning the broadcast and cable industries. Most important trade magazine in industry.
Students, \$59.

Cable World Weekly, 1905 Sherman St., Ste 1000, Denver, CO 80203. 303/837-0900. Fax: 303/837-0915
Weekly news publication. \$42.

Cablevision, 1825 7th Ave., New York, NY 10019. 212/887-8400

Weekly publication of information and analysis for cable television management. \$55.

Cash Box, Cash Box, 330 West 58th St., New York, NY 10019. 212/533-0773.
Weekly trade journal of the popular music industry.

Channels: The Business of Communications, C.C. Publishing, Inc., 19 West 44th St., New York, NY 10036.

Monthly magazine devoted to the business aspects of the television industry.

CMJ New Music Report, College Media, Inc., 245 Great Neck Rd., Great Neck, NY 11021. 516-466-6000.

Weekly publication for the new music industry featuring record reviews, charts, playlists and a forum for audience comments.
\$250.

College Broadcaster, NACB, Box 1824, Providence, RI 02912-1824. 401/863-2225. Fax: 401/863-2221.

Quarterly member-only publication of the National Association of College Broadcasters. Covers all issues relevant to college radio and television, including programming, engineering, management and marketing. Accepts student writers' submissions.

Station membership, \$75; Student/faculty, \$20; Professional, \$30.

Communications Daily, Warren Publishing, Inc., 2115 Ward Ct., NW, Washington, DC 20037. 202/872-9200. Fax: 202/293-3435.

Daily. \$2,180.

Communicator, 1000 Connecticut Ave. NW, suite 615, Washington, DC 20036. 202/659-6510. Fax: 202/223-4007.

Radio & Television News Directors member magazine provides advice on writing, editing, reporting, new technologies.

Monthly. Membership, \$75; Student, \$50.

CPB Report, Corporation for Public Broadcasting, 1111 16th St. NW, Washington, DC 20036 202/955-5100.

Fortnightly news report of CPB.

CVC Report, 648 Broadway, New York, NY 10012. 212- 533-9870.

The only publication exclusively devoted to music video. CVC features include: reviews and previews of new videos; charts representing broadcast, cable and club airplay; individual playlists from the same; and "videotalk" a video version of CMJ's "Dialogue" section. There is also a page devoted to country video show playlists, still a relatively small niche.

Current, Current Publishing Committee, 2311 18th St., NW, Washington, DC 20009. 202/265-8310.

Public television and radio's newspaper. It covers political financial, programming, educational competitive and regulatory developments concerning public broadcasting's various constituencies: PBS, NPR, CPB, individual stations, independent program producers, and other related national and regional organizations and networks.
Semi-monthly. \$54.

Down Beat, Maher Publications, 180 West Park Ave., Elmhurst, IL 60126. 708/941-2030.
Magazine of interest to the Jazz music industry.
12 times per year. \$26.

Electronic Media, Crain Communications, 220 East 42nd St., New York, NY 10017. 212/210-0100.
Covers the broadcast and cable TV business. Content focuses on programming developments, finances, interviews with industry figures, technology, management, coverage of industry events, FCC station sales and construction, people news, calendar of events, various TV ratings charts, related news blurbs and classifieds.
Weekly. \$69.

Electronic Musician, Acme Publishing, 6400 Hollis Suite 12, Emeryville, CA 94608. 510/653-3307. Fax: 510/653-3142.
Monthly trade magazine for news in electronic music. Students, \$15.

Emmy Magazine, Academy of Television Arts & Sciences, 5220 Lankershim Blvd., North Hollywood, CA 91601. 818-953-7575. Fax: 818-761-2827.
Bimonthly magazine with news and features on faces and issues in the television industry. \$23.

Entertainment Law & Finance, Leader Publications, 111 8th Ave., New York, NY 10011. 212/741-8300.
Fax: 212/741-5523.
Monthly. \$95.

Film & Video, 8455 Beverly Blvd. suite 508, Los Angeles, CA 90048. 213/653-8053.
This publication looks just as slick as the industry it covers. Except for the cover story, each of the dozen-plus articles per issue falls under one of the main sections covered regularly: feature stories, motion pictures, commercials teleproductions, music videos, and facilities. In addition, several regular department columns are offered: production news, post-productions news, new equipment, music video production listings, classifieds, film commission news, and calendar. The publication's subtitle is "The Productions Magazine," and it will definitely fill you in on that arena.
Monthly. \$50.

The Gavin Report, The Gavin Report, Inc., 140 Second St., San Francisco, CA 94105. 415-495-1990. Fax: 415/495-2580.
Magazine for the music industry with record reviews, news and features and popular music charts.
50 magazines/year. \$250.

Grammy Pulse, NARAS, Suite 140 Mez., 303 North Glenoaks Blvd., Burbank, CA 91502.
The National Association of Recording Arts and Sciences publication.

Hollywood Reporter, 5055 Wilshire Blvd. 6th Flr., Los Angeles, CA 90036. 800/525-2899; 213/464-7411
Fax: 213/525-2377.
One of the biggies covering the Hollywood scene. It provides coverage on various aspects of the entertainment industry. Regular features include box office grosses, film and TV shows in development, and production and celebrity interviews. Special issues are published on industry-related topics such as the Cannes Film Festival, conventions, state locations, and entertainment companies.
Daily. Student, \$92.

The Hard Report, 708 Stokes Rd., Medford, NJ 08055. 609/654-7272. Fax: 609/654-6852.
Music trade specializing in hard rock and metal, includes playlists and charts.
\$250.

Inside Radio/Radio Only, Inside Radio, Inc., 1930 E. Marlton Pike, Suite S-93, Cherry Hill, NJ 08003. 609/424-6800. 609/424-2301.

Daily news reports on the radio industry. Particularly strong in marketing.
\$225.

International Broadcast Engineering, Marketing Dept., IBE, R.M. 206 S.H. Queensway House, 2 Queensway, Redhill, Surrey, UK

INTV Journal, View Publications Corp., 49 East 21st St., New York, NY 10010. 212/575-0577.
Produced seven times per year, official publication of the Association of Independent Television Stations with articles that focus on independent television.

Journal of Broadcasting & Electronic Media, Broadcast Education Association, 1771 N St., NW, Washington, DC 20036. 202/429-5355.
Quarterly research publication concerning regulation, criticism and other areas of television, radio and other forms of electronic media.

Journal of College Radio, Intercollegiate Broadcasting Systems, Box 592, Vails Gate, NY 12584-0592. 914/565-6710. Fax: 914/561-6932.
Quarterly publication covering topics concerning college radio.

LPTV Report, Kompas/Biel & Associates, Inc., 5235 124th St., Ste. 24, Butler, WI 53007. 414/781-0188. Fax: 414/781-5313.
Monthly report with news and strategies for community to low power television broadcasting. Students, \$25.

Marketing & Media Decisions, Decisions Pubs. Inc., 1140 Ave. of the Americas, New York, NY 10036. Monthly publication concentrating on new trends and ideas in media with a focus on advertising and marketing.

Media Network Newsletter, 39 W. 14th St., suite 403, New York, NY 10011. 212/619-3455. Fax: 212/929-2732.
\$25.

Media Report to Women, Communication Research Associates, Inc., 10606 Mantz Rd., Silver Spring, MD 20903-1228.
Bimonthly report spotlighting women's activities in the field of communications.

MIX, P. O. Box 41525, Nashville, TN 37204. 800/888-5139. Fax: 615/377-0525.
Mix covers the world of professional recording and sound production, especially as it pertains to music in records, TV, films and live performance. It focuses on the people, facilities, equipment and techniques of today's production scene. Regular columns include: industry news, new equipment reviews, new record and video projects, and profiles of new studios and major producers. Each issue also contains a detailed Director section, such as recording studios by geographical region, video production or post-production houses, record pressing and duplication facilities, or studio designers and suppliers.
Monthly. \$29.95.

Multichannel News, Fairchild Publications, 7 East 12th St., New York, NY 10003. 212/630-4000.
Covers news for the TV business including cable, pay, broadcast, MDS, home video and satellite industries. Content is limited strictly to news and related issues for emerging multichannel industries.

Music, Computer, & Software, P.O. Box 625, Northport, NY 11768.

Musician, 33 Commercial St., Gloucester, MA 01930. 508/281-3110. Fax: 508/281-0136.
News and features on musicians and highlights of the music industry's developments.
Monthly. \$17.

NATPE Programmer, National Association of Television Program Executives, 10100 Santa Monica Blvd., Suite 300, Los Angeles, CA 90067. 310/453-4440. Fax: 310/453-5258.

Monthly publication of NATPE focusing on news trends of television programming.

New Media Age, 901 Mariners Island Blvd., Suite 365, San Mateo, CA 94404. 415- 573-5170.

Excellent analysis and news of developments in the growing world of multimedia video and computer integration.

13 times per year. \$36.

New Route, Joseph Fox Communications, Inc., 146 W. 4th St., New York, NY 10012. 212/941-5600.

Fax: 212/677-2225.

Four issues yearly, magazine spotlighting new faces in new music.

The Professional Communicator, Women in Communications, Inc., 2101 Wilson Blvd., Suite 417,

Arlington, VA 22201. 703/528-4200. Fax: 703/528-4205.

5 times per year. \$18.

Public Broadcasting Report, Warren Publishing, Inc., 2115 Ward Court, NW, Washington, DC 20037.

202/872-9200. Fax: 202/293-3435.

Fortnightly newsletter concentrating on public broadcasting and other related areas.

\$390.

Radio Ink, Streamline Publishing, Inc., 1212 U.S. Highway One, North Palm Beach, FL 33408. 407/626-3774.

Previously known as The Pulse of Radio, this magazine focuses on news geared to the managers of individual radio stations, the magazine focuses on ideas to help make stations succeed. It covers every business aspect of station operations, especially sales and marketing. Station construction, ownership, transfers, format changes, and other FCC rules are included. Regularly interviews and profiles managers and others from around the industry.

Radio Only, 1930 E. Marsten Pike, Suite 593, Cherry Hill, NJ 08003. 609/424-6800. Fax: 609/424-2301.

This publication is jam-packed with ideas to improve station sales, programming, ratings, promotion, marketing, managing people, and financial management – with regular department for each by those names. Every article is a page-long, immediately adaptable idea that has worked at at least one commercial station.

\$75.

Radio & Records, Radio & Records, Inc., 1930 Century Park West, Los Angeles, CA 90067.

213-553-4330.

\$225/yr. or \$75/quarter, weekly

In-depth coverage of the radio business, especially as it relates to music. A short article relating to each music format is complemented by comprehensive weekly charts and a slew of station playlists.

R&R's event calendars are useful, with most detailed news on industry people.

Radio World/TV Technology, Industrial Marketing Advisory Services, Inc., 5827 Columbia Pike, Suite

310, Falls Church, VA 22041. 703/998-7600. Fax: 703/998-2966.

Monthly publications with news and feature articles on radio and TV broadcasting.

Radio Week, National Association of Broadcasters, 1771 N Street NW, Washington, DC 20036.

202/429-5350. Fax: 202/429-5406.

Weekly newsletter for NAB radio members with articles on the legal, engineering, programming, promotion, and sales aspects of station operation. Accepts submissions and press releases.

Rockpool, Rockpool Promotions Limited, 83 Leonard St., 2nd Floor, New York, NY 10013.

212/425-5131. Fax: 212/473-4092.

Features numerous, concise reviews of new releases and band performances covering various genres.

Separate charts and playlists for station, dance club DJ, and retail outlet categories. Station charts

largely compiled from college radio data. Also provides new music band interviews, occasional editorials, and columns devoted to music industry news from here and abroad and new releases. Biweekly. \$125.

Satellite Business News, 1050 17th St., NW, Suite 400, Washington, DC 20036. 202/785-0505. Fax: 202/785-9291. Biweekly. \$39.

Satellite Communications, Cardiff Publishing Co., 6300 South Syracuse Way Co., Suite 650 Englewood, CO 80111. 303/220-0600
Monthly international publication focused on satellite news, technology and applications.

SMPTE Journal, Society of Motion Picture and Television Engineers, 595 West Hartsdale Ave. White Plains, NY 10607. 914/761-1100. Fax: 914/761-3115.
Monthly trade publication with articles on technology. Student, \$25.

Spin, Camouflage Associates, 6 West 18th St., New York, NY 10011-4608. 800/423-1780.
Monthly magazine of reviews and news in music, fashion and current events.

Television Quarterly, National Academy of Television Arts and Sciences, 111 West 57th St., New York, NY 10019. 212/586-8424. Fax: 212/246-8129.
Quarterly publication of NATAS featuring reviews and commentary. Student, \$19.

Television-Radio Age, TV Editorial Corp., 1270 Sixth Ave., New York, NY 10020.

Variety, Variety, Inc., 475 Park Ave., South, New York, NY 10016. 212/779-1100. Fax: 212/545-5400.
Weekly newspaper spotlighting the entertainment industry, particularly film. \$149.

Video Systems, The official magazine of the International Television Association, 9880 Metcalf, Overland Park, KS 66212.
Reviews and news of new video equipment systems and developments. Includes technical columns on sound and lighting, computer usage, and also columns on management and corporate developments, as well as news and views from the International Television Association.

Video Week, Warren Publishing, Inc., 2115 Ward Court, NW, Washington, DC 20037.
Weekly newsletter covering the business aspects of sales and distribution of videocassettes, pay television, disc and allied new media.

Videography, Media Horizons, 50 West 23rd St., New York, NY 10010.
Monthly publication with articles and columns on video software and hardware.

SECTION 19

N A C B

1993 STATION HANDBOOK

College Broadcaster Magazine

Complete Articles Index to Date: Feb. 1989 - Winter 1992-93 issues

NACB will provide photocopies of any articles listed below to members at cost (10 cents/page); 25 cents/page to others. Complete issues are no longer available for some issues. See order form at end of this index for prices and availability. We hope that your station/department catalogs back issues of *College Broadcaster*. If not, have your school librarian call NACB at 401/863-2225 for special library rates. This index is designed to help simplify use of the magazine as an informational tool for you.

Articles can be found under the following headings (Note that other headings are listed in the index, such as column names in the magazine, but refer elsewhere.):

ABoard!

Awards & Competitions

Book Reviews

Cable

Careers, Career Preparation & Media

Education

College Classifieds

Computers (& Media)

Conferences

Don't Touch That Dial

Editorial Cartoons

Engineering

Equipment & Equipment Reviews

Fundraising, Underwriting & Advertising

Indecency & Obscenity

International & Foreign Media

Journalism, Reporting & News

Legal Issues (includes FCC)

Letter From the Director(s)

Media

Mergers, Acquisitions & Co-Ventures

Music

Music Licensing

Music Reviews

NACB Projects & Services

Organizations in Media

Product Showcase

Production

Promotions & Marketing

Radio & Audio Technology

Radio Programming & Publications

Ratings & Audience Measurement

Record Label Servicing

Satellite (includes DBS)

Sound Off!

Sounds & Visions

Station Projects & Developments

Studio Design & Repair

Telecommunications

Television Programming & Publications

Television & Video Technology

Training Programs - College Stations

U Network (formerly U•Net)

U Network Program Profile

U/X Program Exchange

Where Are They Now?

ABOARD! (column)

This column, profiling members of NACB's Advisory Board, was begun 9/91.

- "Doug Herzog" (4-5/92, p.23)
- "George Lucas" (9/91, p.7)
- "Michael Fuchs" (3/92, p.5)
- "Phyllis Crockett" (11-12/91, p.13)
- "Ralph Guild" (Fall 92, p.19)
- "Richard Wiley" (Winter 92-93, p.9)
- "Robert Morton" (10/91, p.7)
- "Walter Cronkite" (1-2/92, p.7)

ADVERTISING

(See FUNDRAISING, UNDERWRITING & ADVERTISING)

AWARDS & COMPETITIONS

- "\$15,000 in Prizes in ATAS Anti-Substance Abuse Contest" (4/89, p.8)
- "ATAS College TV winners announced" (4-5/90, p.53)
- "Bayliss Foundation announces scholarships" [in "Government & Industry News"] (10/90, p.22)
- "Best 'T' in the Land: KSJS Wins NACB National T-Shirt Contest" (1/90, p.14)
- "BPME and BDA Scholarship Winners" (11-12/90, p.9)
- "Electronic media book of the year finalists announced" [in "NACB News"] (3/91, p.20)
- "Enter the Super Hoops TV Journalism Contest" (1-2/92, p.17)
- "Felsenthal Wins Honors at IRTS" [in "Broadcast News"] (4-5/92, p.21)
- "Five-figure prize from WJPZ" [in "Government & Industry News"] (11-12/90, p.22)
- "KSJS Enjoys Being #1" [in "Station/Chapter News"] (4-5/91, p.38)
- "Make Your Station a Winner" (Fall 92, p.17)
- "National [College Station T-Shirt] Contest" [in "NACB News"] (9/89, p.13)
- "National [College Station T-Shirt] Contest" [in "NACB News"] (10/89, p.31)
- "New Awards" [in "NACB News"] (9/91, p.16)
- "Promo Contest" [in "NACB News"] (11/89, p.23)
- "Promo Contest" [in "NACB News"] (4-5/90, p.46)
- "Promo Contest Winners" [in "NACB News"] (9/90, p.8)
- "Radio Hall of Fame" [in "Broadcast News"] (Winter 92-93, p.22)
- "SSPI Honors U•NET" [in "NACB News"] (4-5/91, p.41)
- "T-Shirt Contest" [in "NACB News"] (11/89, p.23)
- "Top Station Search" [in "NACB News"] (1/91, p.22)
- "Top Station Search" [in "NACB News"] (2/91, p.13)
- "Top Station Search Awards Summary" (2/91, p.25)
- "TV academy's college TV awards announced" (4-5/91, p.21)
- "WBSU-FM Nabs State Award" [in "Station/Chapter News"] (11-12/91, p.11)
- "Win a Trip to the Big Apple" [in "NACB News"] (Winter 92-93, p.8)
- "WLWU Takes Top Honor Again" [in "Station/Chapter News"] (11-12/91, p.11)
- "WV Broadcasters Scholarships" [in "Government & Industry News"] (2/91, p.16)

BOOK REVIEWS

(The media book reviews that comprise this column, begun 9/89 and run intermittently since then, follow.

Other media publications news appears under either RADIO PROGRAMMING & PUBLICATIONS or TELEVISION PROGRAMMING & PUBLICATIONS.)

- "Audiocraft: Introduction to Tools and Techniques of Audio Production" (10/89, p.20)
- "Bibliography on Educational Broadcasting" (11/89, p.24)
- "Broadcasting directories" (4-5/91, p.16)
- "Careers in Film and Video Production" (4-5/90, p.37)
- "Evaluating Educational Television and Radio" (11/89, p.24)
- "Go Public! The Traveler's Guide to Non-Commercial Radio" (9/89, p.20)
- "Live TV: An Inside Look at Directing and Producing" (1/91, p.17+)
- "Pirate Radio Stations: Tuning in to Underground Broadcasts" (2/91, p.20+)
- "R&R Program Supplier Guide '90" (10/90, p.19)
- "Radio Production Worktext: Studio and Equipment" (3/90, p.13)
- "Sound Effects: Radio, TV, and Film" (11-12/90, p.20+)
- "The Radio Station" (1/90, p.20)
- "TV News: Building a Career in Broadcast Journalism" (2/90, p.16)
- "Write and Sell Your TV Drama!" (9/90, p.28)

BROADCAST NEWS (column)

The news blurbs about the media industry generally that comprise this column, begun 9/89 as "Government and Industry News" and renamed "Broadcast News" beginning 9/91, are individually listed by their titles under the appropriate subject heading(s) in this index.

CABLE

- "Britain allows cable into phone biz" [in "Government & Industry News"] (3/91, p.16)
- "Broadcast Networks and Telcos Can Own Cable" [in "Broadcast News"] (Fall 92, p.22)

"Broadcast networks take olympics to cable" [in "Government & Industry News"] (4-5/90, p.60)
 "Broadcasters to follow cable with conduct guidelines" [in "Government & Industry News"] (9/90, p.22)
 "Broadcasters tell cable to pay them" [in "Government & Industry News"] (3/90, p.30)
 "Brown TV on Cable Statewide" [in "Station News"] (4-5/91, p.38)
 "...But competition remains" [in "Government & Industry News"] (2/91, p.16)
 "Cable Bill is Law" [in "Broadcast News"] (Winter 92-93, p.22)
 "Cable-broadcast news tie-ins" [in "Government & Industry News"] (11-12/90, p.22)
 "Cable call letters in jeopardy" [in "Government & Industry News"] (2/90, p.29)
 "Cable growth and benefits plugged" [in "Government & Industry News"] (3/90, p.27)
 "Cable hook-ups to schools" [in "Government & Industry News"] (11/89, p.25)
 "Cable adopts customer service code" [in "Government & Industry News"] (4-5/90, p.60)
 "Cable gets four more channels" [in "Government & Industry News"] (9/90, p.22)
 "Cable networks merging" [in "Government & Industry News"] (2/91, p.16)
 "Cable plan to reduce Halloween violence" [in "Government & Industry News"] (1/91, p.14+)
 "Cable rejects free TV ads" [in "Government & Industry News"] (4-5/90, p.58)
 "Cable re-regulation bill down to the wire" [in "Government & Industry News"] (11-12/90, p.22)
 "Cable system operators' happy days may soon be over" [in "Government & Industry News"] (1/90, p.31)
 "Cable threatens public TV" [in "Government & Industry News"] (2/91, p.16)
 "Cable TV Battles for Comedy" (11/89, p.5+)
 "Cable TV upset over music fees" [in "Government & Industry News"] (4-5/90, p.59)
 "Cable TV use of broadcast call letters upheld" [in "Government & Industry News"] (4-5/90, p.58)
 "Comedy Channel" [in "NACB News"] (10/90, p.20)
 "Disney honors America's teachers" [in "Government & Industry News"] (2/91, p.21)
 "Do homework by cable" [in "Government & Industry News"] (2/91, p.21)
 "Education Network Graduates 65-Year-Old" [in "Broadcast News"] (9/91, p.6)
 "FCC chairman's views on cable and children's TV issues revealed" [in "Govt & Industry News"] (2/90, p.28)
 "FCC comments on cable TV" [in "Government & Industry News"] (3/90, p.27)
 "FCC commissioner predicts cable/broadcast TV union" [in "Government & Industry News"] (10/90, p.23)
 "FCC urged to add cable to fin-syn" [in "Government & Industry News"] (4-5/90, p.61)
 "Fox gains cable affiliates" [in "Government & Industry News"] (11-12/90, p.22)
 "France boosts cable TV" [in "Government & Industry News"] (4-5/90, p.58)
 "HBO's adult comedy rage" [in "Government & Industry News"] (11-12/90, p.23)
 "Holiday cable campaign benefits schools" [in "Government & Industry News"] (2/91, p.16)
 "Knock-Out New Market" [in "Broadcast News"] (9/91, p.7)
 "Ku Klux Klan seeks cable access" [in "Government & Industry News"] (4-5/90, p.58)
 "Live Long and Prosper" [in "Broadcast News"] (1-2/92, p.6)
 "Local Fox affiliate and cable create model newscast" [in "Government & Industry News"] (1/91, p.19)
 "Maryland high schools use interactive cable" [in "Government & Industry News"] (2/90, p.26)
 "More Turner execs leave" [in "Government & Industry News"] (1/91, p.14)
 "MTV rocks USSR" [in "Government & Industry News"] (2/91, p.17)
 "New cable channel seeks college video" [in "Government & Industry News"] (9/90, p.22)
 "New England cable news" [in "Government & Industry News"] (2/91, p.17)
 "New weapon against satellite TV pirating" [in "Government & Industry News"] (3/90, p.27+)
 "No college cable TV training?" [in "Government & Industry News"] (3/90, p.27)
 "Pay-per-view" [in "Government & Industry News"] (2/90, p.27)
 "PBS and Discovery propose new cable channel" [in "Government & Industry News"] (9/90, p.21)
 "Proliferation of Channels and Stations: New Opportunities for Students?" (11/89, p.4)
 "Superstations held cable systems beat syndex" [in "Government & Industry News"] (4-5/90, p.61)
 "TCL to divide" [in "Government & Industry News"] (3/90, p.30)
 "Wireless gaining on cable TV" [in "Government & Industry News"] (4-5/90, p.60)

CAREERS, CAREER PREPARATION & MEDIA EDUCATION

"Beyond Production Education" (11-12/90, p.28)
 "Broadcast News Salaries Stand Still" (4-5/92, p.16)
 "Broadcasting Term Overseas" (4-5/91, p.39)
 "Broadcasting Today: How to Stand Out in a Tough Job Market" (4-5/92, p.16)
 "Canadian broadcasting jobs axed" [in "Government & Industry News"] (2/91, p.21)
 "Careers in Film and Video Production" [in "Book Reviews"] (4-5/90, p.37)
 "Careers in Media: Hamburg/Leibner" (4-5/90, p.16+)
 "College Radio: A Solution to the Entry-Level Job Hunt" ["Final Thoughts"] (Fall 92, p.30)
 "Communications Trade School vs. College Education" (10/89, p.4)
 "Demo Derby: How to Package Your Tape and Resume for Results, The" (4-5/92, p.17)
 "FCC Engineer School" [in "Broadcast News"] (Winter 92-93, p.22)
 "Fighting the Trade School Trend" (1/90, p.24)
 "How to Flunk Electronic Marketing" (11-12/90, p.16+)
 "How to Get That First Job in Broadcasting" (4-5/91, p.8+)
 "International Radio and Television Society: Internship Profile" (10/90, p.14+)
 "Interns" [in "NACB News"] (9/90, p.8)
 "Interns" [in "NACB News"] (1/91, p.22)
 "Internships" [in "NACB News"] (11-12/90, p.24)
 "Internships" [in "NACB News"] (3/91, p.21)
 "Internships" [in "NACB News"] (4-5/91, p.41+)

"Internships: How Broadcast Businesses Can Improve Their Summer Programs (9/91, p.12)
 "Maximizing Your Internship" (11/89, p.28+)
 "Media Career Trends in the '90s" (4-5/91, p.4+)
 "The need for broadcast engineering training" (9/90, p.29)
 "No college cable TV training?" [in "Government & Industry News"] (3/90, p.27)
 "Radio Marketing and Promotions: An Emerging Career Field" (4-5/90, p.44)
 "Radio: 'More Than Coursework'" (9/89, p.23)
 "RTNDA 1989 Radio/TV News Salary Report" (4-5/90, p.43)
 "Summer Broadcast News Institute: Basic Training Newsroom Style, The" (4-5/92, p.18)
 "Summer Internships" [in "NACB News"] (3/90, p.14)
 "Summer Internships" [in "NACB News"] (4-5/90, p.46)
 "TV job network" [in "Government & Industry News"] (2/91, p.21)
 "TV Lessons Start Today" (4-5/91, p.27)
 "Video salaries survey results" [in "Government & Industry News"] (10/90, p.22)
 "Where to get an entry-level broadcasting job in an era of downsizing" (4-5/91, p.29)
 "Willard Scotts of the Future" [in "Broadcast News"] (11-12/91, p.13)
 "William S. Paley Dies" [in "Government & Industry News"] (1/91, p.14)
 "You've just graduated with a degree in communications: Now what?" (4-5/90, p.55)

COLLEGE CLASSIFIEDS (column)

(The listings that comprise this column under the categories of "Jobs," "Internships," "Awards & Competitions" and "Miscellaneous" and are not indexed. However, photocopies of this listings section may be requested by issue date.)

COMPUTERS (& MEDIA)

"Computer Database Online" (4/89, p.2)
 "Computer Graphics" (3/90, p.24+)
 "Computers can be linked by radio" [in "Government & Industry News"] (1/90, p.30)
 "Desktop Video Is Here" (9/90, p.6+)
 "Look Ma, No Wires" [in "Government & Industry News"] (3/90, p.27)
 "Mac Video II: It Moves!" (3/91, p.8+)
 "On-Line NACB" [in "NACB News"] (4-5/92, p.7)
 "On-Line NACB" [in "NACB News"] (Fall 92, p.9)
 "On-Line NACB" [in "NACB News"] (Winter 92-93, p.8)
 "Programming College Radio by Computer" (9/90, p.12+)
 "Pushing College Radio into the Computer Age" (4/89, p.7)

CONFERENCES

"Alternative music hits Grammy's" [in "Government & Industry News"] (10/90, p.22)
 "At the New Music Seminar" (10/90, p.6+)
 "Black College Radio [Convention]" (3/90, p.8+)
 "BPME convention: From the students' perspective" (11-12/90, p.8)
 "CMJ concert reviews" (1/91, p.23)
 "Comedy Channel's 'Laugh Riot'" (2/91, p.28)
 "Commentary on The New Music Seminar" (Fall 92, p.13)
 "Conference Preview" [in "NACB News"] (9/89, p.13)
 "Conference Preview" [in "NACB News"] (10/89, p.28)
 "Conference Preview" [in "NACB News"] (11/89, p.8)
 "Conferences" [in "NACB News"] (3/90, p.14)
 "Conferences" [in "NACB News"] (4-5/90, p.46)
 "Defining the New Mainstream: Lee Abrams' Featured Speech" (1/90, p.6+)
 "Fall Media Events" (1/91, p.10+)
 "First Annual Conference of College Broadcasters" (2/89, p.9+)
 "Formats and Conformity" (2/91, p.29)
 "Forward Through Time [Laurie Anderson keynote speech excerpts]" (3/92, p.6+)
 "Fourth Annual Conference a Success!" [in "NACB News"] (1-2/92, p.8)
 "Hangin' at the New Music Seminar" (Fall 92, p.12)
 "ITVA and INFOCOMM shows combine" [in "Government & Industry News"] (1/91, p.19)
 "Karl Schaefer on Dramatic Production" (4/89, p.5+)
 "Loyola Radio Conference Staff Named" [in "Station/Chapter News"] (Winter 92-93, p.25)
 "Media Conventions: Summer '90" (4-5/90, p.22+)
 "Multivisions Conference" [in "Station News"] (4-5/91, p.38)
 "NACB at NAB" [in "NACB News"] (2/90, p.24)
 "NACB, U•NET, BMI at CMJ" [in "NACB News"] (10/90, p.20)
 "National Conference" [in "NACB News"] (9/90, p.8)
 "National Conference" [in "NACB News"] (9/91, p.16)
 "National Conference" [in "NACB News"] (10/91, p.5)
 "National Conference Mania" [in "NACB News"] (Fall 92, p.9)
 "National Conference Update" [in "NACB News"] (10/90, p.20)
 "NBC's Brian Ross: Q&A" (4-5/90, p.38+)
 "New Music Seminar 10" (9/89, p.15+)
 "New Music Seminar" [in "NACB News"] (9/90, p.8)

"New Music Seminar 12: Or How We Survived the Annual Schmoozatorium in NYC" (9/91, p.18+)
 "Pennsylvania Area & Southern Regionals" [in "NACB News"] (4-5/91, p.41)
 "Provoking Alternative Media" (1/91, p.11+)
 "Q&A with Ted Turner" (2/90, p.22+)
 "Quincy Jones to keynote at conference" [in "NACB News"] (11-12/90, p.24)
 "Radio 1990" [in "NACB News"] (9/90, p.8)
 "Regional Conference Mania" [in "NACB News"] (4-5/92, p.7)
 "Regional Conferences" [in "NACB News"] (11/89, p.8)
 "Regional Conferences" [in "NACB News"] (1/90, p.16)
 "Regional Conferences" [in "NACB News"] (2/90, p.24)
 "Regional Conferences" [in "NACB News"] (1/91, p.22)
 "Regional Conferences" [in "NACB News"] (2/91, p.13)
 "Regional Conferences" [in "NACB News"] (3/91, p.21)
 "Regional Conferences" [in "NACB News"] (1-2/92, p.8)
 "Regional Conferences Around the Corner" [in "NACB News"] (Winter 92-93, p.8)
 "Rocky Mountain Broadcasting: Brian Ross' Keynote Address" (3/90, p.6+)
 "The Spirit of Innovation: Second Annual Conference of College Broadcasters" (1/90, p.4)
 "The Stars Come Out Amidst Business at Jack the Rapper" (Winter 92-93, p.7)
 "Third Annual National Conference" (1/91, p.4+)
 "Upcoming Events" [in "NACB News"] (9/89, p.13)
 "Upcoming Events" [in "NACB News"] (10/89, p.31)
 "Update NY Regional Conference" [in "NACB News"] (10/90, p.20)
 "Turner's Keynote Address" (1/90, p.5+)
 "Walter Cronkite's Keynote Address" (2/89, p.19+)
 "West Coast Regional Conference" (4/89, p.3+)
 "West Coast Conference" (4-5/90, p.50+)
 "West Coast Conference" [in "NACB News"] (4-5/91, p.41)
 "Winona AERho Holds Conference" (3/91, p.30)

CONFERENCES & EVENTS

This column, begun 9/89, lists industry conferences and events of interest to college broadcasters coming over the next few months and is not indexed.

DBS (Direct Broadcast Satellite)
 (see SATELLITE section)

DON'T TOUCH THAT DIAL (column)

This column, which profiles different college/school radio and TV stations, began 2/89 as "Station Profiles" and was renamed "Don't Touch That Dial" beginning with the 9/91 issue.

Radio

ACRN-FMca, Athens, OH (11-12/90, p.25+)
 KCMU-FM, Seattle, WA (1/91, p.16+)
 KDLX-FMca, Maryville, MO (2/91, p.24+)
 KDNS-AMcc, San Francisco, CA (3/91, p.25)
 KGTS-FM, Walla Walla, WA (11-12/91, p.26)
 KJHK-FM, Lawrence, KS (1-2/92, p.22)
 KMSA-FM, Grand Junction, CO (10/89, p.14)
 KNHC-FM, Seattle, WA (Winter 92-93, p.10+)
 KSYM-FM, San Antonio, TX (10/90, p.16)
 WFRD-FM, Hanover, NH (9/91, p.24)
 WHCR-AM, Huntington, IN (4-5/92, p.9)
 WHSN-FM, Bangor, ME (9/90, p.24)
 WIUP-FM, Indiana, PA (2/89, p.6)
 WNSB-FM, Norfolk, VA (11/89, p.20)
 WOZQ-FM, Northampton, MA (4-5/91, p.40)
 WQMC-AM, Sumter, SC (4-5/90, p.8+)
 WRAF-FM, Toccoa Falls, GA (9/89, p.6)
 WRDL-FM, Ashland, OH (1/90, p.15)
 WTBU-AM, Boston, MA (3/90, p.18+)
 WVUA-FM, Tuscaloosa, AL (Fall 1992, p.10)
 WXPL-FM, Fitchburg, MA (2/90, p.13)

TV

BCTV, Lewiston, ME (5/89, p.2)
 Cable Channel 27, Murfreesboro, TN (2/89, p.6; also see CH 33, Murfreesboro)
 CH 23 (College Cable Access Channel), Ft. Wayne, IN (10/89, p.14; 9/91, p.25)
 CH 33, Murfreesboro, TN (2/90, p.13)
 CH 55, Philadelphia, PA (1/90, p.15)
 ICB-TV, Ithaca, NY (9/89, p.6)
 Innovation Video, Storm Lake, IA (4-5/92, p.8)
 KBVR-TV, Corvallis, OR (Winter 92-93, p.11+)
 LVTN, La Verne, CA (9/90, p.24)

MSU Telecasters, E. Lansing, MI (1/91, p.16+)
 NYU, New York, NY (5/89, p.2)
 RIC TV, Providence, RI (11-12/91, p.27)
 SCN (TV), Warrensburg, MO (3/90, p.19)
 UND-TV, Grand Forks, ND (10/90, p.16)
 Virginia Tech News (1-2/92, p.23)
 WBCS-TV 10, Rome, GA (3/91, p.25)
 WCBT-TV, Lewiston, ME (11/89, p.20)
 WCKN-TV, Potsdam, NY (4-5/91, p.40)
 WETG-TV, Erie, PA (11-12/90, p.25+)
 WGEV-TV, Beaver Falls, PA (4-5/90, p.8+)
 WIUP-TV, Indiana, PA (2/89, p.6; Fall 1992, p.11)
 WMU-TV, Kalamazoo, MI (2/91, p.24+)

EDITORIAL CARTOONS

"Be Ve-e-ry Careful!" ["Over the Air!"] (9/91, p.6)
 "And Then There Were Three" ["Over the Air!"] (11-12/91, p.12)

ENGINEERING (column)

The articles that comprise this column, begun 9/89, are individually listed by their titles under **STUDIO DESIGN & REPAIR** or other appropriate subject heading(s) in this index.

EQUIPMENT & EQUIPMENT REVIEWS (See also RADIO & AUDIO TECH. and TV & VIDEO TECH.)

"Equipment Co-op Starts" (3/89, p.1+)
 "KUHF edits audio digitally with Studer-Dyaxis" (2/91, p.8+)
 "Live Assistant at KCCU" (2/91, p.4+)
 "The Newtek Video Toaster" ["User Review"] (1-2/91, p.11)
 "Sony grant" [in "NACB News"] (4-5/90, p.46)

EQUIPMENT REVIEWS (column)

(See **PRODUCT SHOWCASE**)

FACULTY ADVISOR (column)

(The articles that comprise this column, begun 9/89, are individually listed by their titles under the appropriate subject heading(s) in this index.)

FCC

(See **LEGAL ISSUES**)

FEEDBACK

This column, begun 9/89 as "Letters to the Editor" and renamed "Feedback" beginning with the 9/91 issue are individually listed by their titles under the appropriate subject heading(s) in this index.

FINAL THOUGHTS (column)

The editorials that comprise this column, begun 9/89 as "Editorial" and renamed "Final Thoughts" beginning 9/91, are individually listed by their titles under the appropriate subject heading(s) in this index.

FUNDRAISING, UNDERWRITING & ADVERTISING

"20 Easy Steps to Better Station Fundraising" (1-2/92, p.18+)
 "Accept commercials?" [in "NACB News"] (2/91, p.13)
 "Accept commercials?" [in "NACB News"] (3/91, p.21)
 "At Last, Some Backbone" [in "Broadcast News"] (11-12/91, p.13)
 "The basics of underwriting" (9/89, p.21)
 "Commercials on Cable Access?" [in "Legal"] (4-5/92, p.24)
 "Expose Yourself! (Publishing a Guide/Magazine)" (1-2/92, p.28+)
 "FCC vindication expected for enhanced underwriting" [in "Government & Industry News"] (2/90, p.19)
 "Going into broadcasting? Learn to sell" (4-5/90, p.6)
 "Hands Off Station Funds" [in "Legal"] (4-5/92, p.24)
 "Illegal creativity" [in "Legal"] (2/91, p.18)
 "Interp Co-Op Takes Off" [in "NACB News"] (Fall 92, p.9)
 "Little Stations Need Love Too!" ["Faculty Advisor"] (1-2/92, p.21)
 "Mobile DJ \$\$\$" [in "Station News"] (4-5/91, p.38)
 "NACB Advertising Network" (3/89, p.4)
 "Public TV rep firm expands" [in "Government & Industry News"] (2/91, p.17)
 "Responding to the Money Crunch" ["Final Thoughts"] (4-5/92, p.30)
 "Save-the-Station Auction" [in "Station/Chapter News"] (Fall 92, p.18)
 "Selling the Crisis" [in "Broadcast News"] (4-5/92, p.20)
 "Sound-alike ads" [in "Legal"] (2/91, p.18)
 "Start a Digital Fund Now!" ["Final Thoughts"] (11-12/91, p.30)
 "Underwriting Announcements" [in "Legal"] (Winter 92-93, p.12)
 "Underwriting Beds" [in "Legal"] (11-12/91, p.16)
 "Underwriting Spots Go Too Far" [in "Government & Industry News"] (1/90, p.21)

"Underwriting violations" [in "Legal"] (3/91, p.20)
"TV underwriting spots" [in "Legal"] (1/91, p.18)
"WONU Sharathon a Big Success" [in "Station/Chapter News"] (Winter 92-93, p.25)

GOVERNMENT & INDUSTRY NEWS (column) (See BROADCAST NEWS)

INDECENCY & OBSCENITY (indecent program content)

"Day of Decency" [in "Station News"] (4-5/91, p.38)
"FCC adopts 24-hour indecency ban report" [in "Government & Industry News"] (9/90, p.20)
"FCC continues enforcement against indecency" [in "Government & Industry News"] (11/89, p.25)
"FCC Quote of the Month" [in "Government & Industry News"] (10/89, p.27)
"Indecency" [in "Government & Industry News"] (9/89, p.7)
"Indecency isn't just a radio issue" [in "Government & Industry News"] (3/90, p.26)
"The Indecency Issue: Now's Your Chance" (1/90, p.8+)
"Indecency revisited" (2/91, p.6+)
"Indecency After Midnight Only" [in "Broadcast News"] (Winter 92-93, p.22)
"Indecent Programming" [in "Legal"] (1/91, p.18+)
"Indecent Programming Restrictions" [in "Legal"] (Winter 92-93, p.12)
"Live at Eight! Faces Censorship" [in "Station News"] (4-5/91, p.38)
"NEA creates obscenity investigation panel" [in "Government & Industry News"] (10/90, p.22)
"Record warning label arrives" [in "Government & Industry News"] (9/90, p.22)
"Satellite TV obscenity" [in "Government & Industry News"] (4-5/90, p.60)
"Sexual content in itself not indecent" [in "Government & Industry News"] (9/90, p.21)
"Sikes says news not indecent; but beware of young audiences" [in "Govt & Industry News"] (2/90, p.26+)
"Spicy Language" [in "Government & Industry News"] (10/89, p.27)
"Techie solution to indecency" [in "Government & Industry News"] (4-5/90, p.58)

INTERNATIONAL & FOREIGN MEDIA

"As European Media Explodes, Where's College Broadcasting?" (2/90, p.6)
"Australian commercial-to-college radio donation" [in "Government & Industry News"] (1/91, p.15)
"Britain allows cable into phone biz" [in "Government & Industry News"] (3/91, p.16)
"British broadcasting up for major changes" [in "Government & Industry News"] (2/90, p.27)
"British DBS firms merge" [in "Government & Industry News"] (2/91, p.16)
"British satellite rivals feel they can co-exist" [in "Government & Industry News"] (4-5/90, p.60)
"Broadcasting Term Overseas" (4-5/91, p.39)
"Canadian broadcasting jobs axed" [in "Government & Industry News"] (2/91, p.21)
"Canadian Media in the Red" [in "Broadcast News"] (9/91, p.7)
"Canadian satellite network for new radio programming" [in "Government & Industry News"] (1/91, p.15)
"CBS-Tokyo Broadcasting Tie-In" [in "Government & Industry News"] (11-12/90, p.22)
"CNN--Pakistani hit" [in "Government & Industry News"] (2/91, p.21)
"First Private Greek TV Channels Launched" [in "Government & Industry News"] (1/90, p.30+)
"France boosts cable TV" [in "Government & Industry News"] (4-5/90, p.58)
"France and Germany form TV channel" [in "Government & Industry News"] (2/91, p.21)
"Int'l satellite transmission alternative to INTELSAT founded" [in "Govt & Industry News"] (3/90, p.27)
"Japan funds Disney films" [in "Government & Industry News"] (2/91, p.16)
"Laws inhibit foreign rescue for Aussie TV" [in "Government & Industry News"] (4-5/90, p.58)
"MTV rocks USSR" [in "Government & Industry News"] (2/91, p.17)
"NBC strikes two Japanese deals" [in "Government & Industry News"] (2/91, p.17)
"New funds to aid in creating European stations" [in "Government & Industry News"] (11-12/90, p.23)
"New international rules facilitate satellite news gathering" [in "Government & Industry News"] (2/90, p.27)
"Paramount scouts European talent" [in "Government & Industry News"] (3/90, p.30)
"Portugal to begin commercial TV" [in "Government & Industry News"] (2/91, p.17)
"Portugal proposes more private national TV" [in "Government & Industry News"] (4-5/90, p.60)
"Programming quality criterion in British TV licensing" [in "Government & Industry News"] (4-5/90, p.59)
"Quota limiting imported TV programs" [in "Government & Industry News"] (11/89, p.25)
"Religious TV Hits U.S.S.R." [in "Government & Industry News"] (3/90, p.27)
"Satellites to provide programming to Ireland" [in "Government & Industry News"] (3/90, p.27)
"Soviet film industry reorganizes" [in "Government & Industry News"] (4-5/90, p.60)
"Soviet-U.S. radio program exchange" [in "Government & Industry News"] (4-5/90, p.59)
"Soviets comment on TV" [in "Government & Industry News"] (2/91, p.16)
"U.S. Armed Forces Radio hits Saudi Arabia" [in "Government & Industry News"] (2/91, p.21)
"U.S. government limits programming" [in "Government & Industry News"] (2/90, p.27)
"U.S. helps Eastern Europe move into modern telecommunications" [in "Govt & Industry News"] (2/90, p.27)
"U.S. to invade Cuba via TV" [in "Government & Industry News"] (4-5/90, p.58)

JOURNALISM, REPORTING & NEWS

"Arabic broadcaster scoops networks on Gulf" [in "Government & Industry News"] (2/91, p.17+)
"Broadcast journalists suffered a setback" [in "Government & Industry News"] (11/89, p.25)
"Cable-broadcast news tie-ins" [in "Government & Industry News"] (11-12/90, p.22)
"Cameras in federal courts" [in "Government & Industry News"] (11-12/90, p.23)
"CBS-Tokyo Broadcasting Tie-In" [in "Government & Industry News"] (11-12/90, p.22)

"CNN--Pakistani hit" [in "Government & Industry News"] (2/91, p.21)
 "College stations cover the war" (3/91, p.14+)
 "Covering Campus Crime" [in "Broadcast News"] (Fall 92, p.22)
 "The debate over TV news programs in high schools" [in "Government & Industry News"] (10/89, p.29)
 "Editorials vanishing?" [in "Government & Industry News"] (2/91, p.21)
 "Election coverage" [in "NACB News"] (11-12/90, p.24)
 "Ethics in Journalism" (3/89, p.3)
 "Fairness doctrine effectively stalled" [in "Government & Industry News"] (3/90, p.27)
 "FaxNews Service Offers College Radio Low-Cost Alternative to Wire Services" (4-5/92, p.19)
 "Fox plans network newscast" [in "Government & Industry News"] (4-5/90, p.59+)
 "Get Out the Vote" [in "Broadcast News"] (Fall 92, p.22)
 "Is This How to Get Young Voters?" [in "Broadcast News"] (Winter 92-93, p.22)
 "Journalism Sugar Daddies?" [in "Broadcast News"] (1-2/92, p.6)
 "Local affiliates' TV news bypasses networks" [in "Government & Industry News"] (2/90, p.27)
 "Local Fox affiliate and cable create model newscast" [in "Government & Industry News"] (1/91, p.19)
 "Morley Safer on Investigative Reporting" (2/89, p.21+)
 "NBC's Brian Ross: Q&A" (4-5/90, p.38+)
 "NCNS [National Collegiate News Syndicate] Announcement" [in "NACB News"] (2/90, p.24)
 "Networks consolidate election polling" [in "Government & Industry News"] (4-5/90, p.61)
 "New England cable news" [in "Government & Industry News"] (2/91, p.17)
 "Professionally-produced TV news for schools" [in "Government & Industry News"] (1/90, p.30)
 "Robert Lipsyte on Responsible Sports Journalism" (2/89, p.25+)
 "Robots increasing in TV news" [in "Government & Industry News"] (3/90, p.30)
 "Rocky Mountain Broadcasting: Brian Ross' Keynote Address" (3/90, p.6+)
 "RTNDA 1989 Radio/TV News Salary Report" (4-5/90, p.43)
 "Satellite News Services" (3/91, p.4+)
 "Shortwave Aids War Coverage" (4-5/91, p.28)
 "Sikes says news not indecent; but beware of young audiences" [in "Gov't & Industry News"] (2/90, p.26)
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 "Subpoenas vs. First Amendment?" [in "Broadcast News"] (4-5/92, p.20)
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 "TV News on Radio" [in "Government & Industry News"] (2/91, p.21)
 "USA TODAY Apple College Information network" [in "Government & Industry News"] (10/89, p.29)
 "Walter Cronkite's Keynote Address" (2/89, p.19+)
 "Want to Be a Broadcast Journalist?" (4-5/92, p.19)

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This column, comprised of blurbs answering legal questions in media, begun 1/91, are listed under LEGAL ISSUES and/or other appropriate subject headings.

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 "Children's TV bill becomes law" [in "Government & Industry News"] (1/91, p.14)
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(This column covers various topics, and has appeared in the following issues: 2/89, p.4; 3/89, p.1; 4/89, p.2; 5/89, p.4; 9/89, p.4; 1/90, p.8+; 9/90, p.4; 9/91, p.4.)

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 "College TV Meets the Academy" (11/89, p.14+)
 "IBS co-founder visits NACB offices" (9/90, p.28)
 "International Radio and Television Society: Internship Profile" (10/90, p.14+)
 "NEA creates obscenity investigation panel" [in "Government & Industry News"] (10/90, p.22)
 "New SMPTE Student Chapter" ["Station/Chapter News"] (9/91, p.9)
 "PBS accused of elitist programming" [in "Government & Industry News"] (10/90, p.23)
 "SMPTE celebrates 75th" [in "Government & Industry News"] (2/91, p.16)
 "Students Teaching Students" ["Station/Chapter News"] (11-12/91, p.11)
 "Why Belong to More Than One?" ["Final Thoughts"] (9/91, p.30)
 "Winona State AERho Shines" ["Station/Chapter News"] (9/91, p.9)

PRODUCT RELEASES (column)

(See PRODUCT SHOWCASE)

PRODUCT SHOWCASE (column)

(This column, which profiles various products and services for college radio and TV, was called "Equipment Reviews" from 9/89 through 11-12/90, renamed "Product Releases" from 2/91 through 4-5/91, and renamed "Product Showcase" 9/91.)

"3-D Computer Graphics" [Wavefront Technologies' Advanced Visualizer] (3/90, p.24)
 "Acoustical Wall Covering" [Alpha Audio's AZONIC padding] (2/91, p.19)
 "Amiga Computers" [Commodore's Amiga] (4-5/91, p.19)
 "Audio Cart Machine" [Broadcast Electronics' Dura Trak 90] (10/89, p.24)
 "Audio Console" [LPB's Citation II] (2/90, p.21 and 9/89, p.19)
 "Audio Delays" [Eventide's BD series] (1/90, p.22)
 "Audio Tape" [Ampex's 472 & 467 tape] (11/89, p.26)
 "Bi-Directional Microwave System" [Diversified Marketing's system by E&M Development] (3/91, p.19)
 "Broadcast Delay System" [Time Logic's APDU-200] (4-5/90, p.27)
 "Camcorder Shoulder Case" [Porta-Brace's shoulder case] (2/90, p.21)
 "Camera Battery-Powered Lighting" [Anton Bauer's Ultralight] (2/90, p.20)
 "Car Rigging System" [Alan Gordon Enterprises' VCM F189] (3/91, p.19)
 "CD Cart Player" [Denon's DN-950F] (11/89, p.26)
 "Chameleon HD Dolly" [Alan Gordon Enterprises' Cameleon HD Dolly] (9/91, p.11)
 "Closed-Captioning for All" [Computer Prompting Corp.'s CPC-400 CaptionMaker] (4-5/92, p.12)
 "Compact Disc" [Studer's A729 CD system controller] (11/89, p.26)
 "Computer-controlled VCR" [Panasonic AG-1960] (4-5/91, p.19)
 "Computer Graphics" [Autodesk's Animator and Byte by Byte's Sculpt 3D] (9/89, p.19)
 "Computer Weather Graphics" [Weather Central's weather graphic services] (1/90, p.22)
 "Consoles" [Radio System's RS series] (1/90, p.22)
 "DAT" [Nakamichi's model 1000] (1/90, p.22)
 "DAT Cassette" [3M's DAT tape] (2/90, p.20+)
 "Database" [Sound Media Services' Logbase 2.0] (4-5/90, p.44)
 "Demo-Tapes by Satellite" [Satellite Profiles' video resume service] (4-5/91, p.19)
 "Digital Audio Video Mixer" [Panasonic's WJ-MX12] (3/90, p.23)
 "Digital-effects systems" [Ampex's ADO-100 and Sony DME-450] (9/89, p.19)
 "Dubbing Center" [Allied's Associate Producer] (10/89, p.24)
 "Eight-track Cassette" [Tascam's 238] (9/89, p.19)
 "Eight-track Portable Studio" [Tascam's 688 midistudio] (11/89, p.26)
 "Emergency Broadcast System Monitor" [Multi-Technical's System 3000] (3/90, p.23)
 "Equipment Guide" [Radio World's equipment guide] (9/91, p.11)
 "Fog Machine" [Rosco's model 1500] (4-5/90, p.27)
 "Free Satellite Guide" [Keystone Communications' North American Satellite Guide] (Fall 92, p.24)

"Genlock" [Nerik's DeskTop Genlock] (3/90, p.23)
 "Hi8" [Sony's EVO-9800 and 9100] (9/89, p.19)
 "Image Stabilizer" [Schwem's Gyrozoom] (4-5/90, p.27)
 "Labels" [United Ad Label's labels] (2/91, p.19)
 "Light Control" [Lowell Light's Hollywood strip] (2/91, p.19)
 "Live-Assist Controller" [Broadcast Automation Inc.'s "Live Assistant"] (11-12/90, p.18)
 "Look Your Best" [Louise Daniels Miller's Face It] (11-12/91, p.15)
 "Low Cost Character Generation" [Dynatech's DynaGen 400] (Fall 92, p.24+)
 "Microphone" [Bradley Broadcast Electro-Voice RE27N/D] (4-5/91, p.19)
 "Mighty Mini-Microphones" [Telex Communications' ELM series] (Winter 92-93, p.19)
 "Miniature SEG" [Primebridge's PV series] (11/89, p.26)
 "Music Software" [Donna Halper & Associates' RESULTS Plus] (11-12/90, p.18)
 "New E-Z Hook Cables, Connectors" [E-Z Hook's test accessories] (11-12/91, p.15)
 "Oxmoor Mixing Matrix Systems" [Oxmoor's RMX-44] (9/91, p.11)
 "Patchbays" [Switchcraft's APP series] (1/90, p.22)
 "Phone System" [Gentner's Telemix 2000] (11-12/90, p.18)
 "Portable Spectrum Analyzer" [AVCOM's PSA-65A] (10/89, p.24)
 "Portable S-VHS Deck" [Hitachi's VL-S100] (1/90, p.22)
 "Programmable Compact Disc Player" [Technics' SL-P555] (3/90, p.23)
 "R-DAT" [Panasonic SV series and Radio Systems' RS-1000] (9/89, p.19)
 "Remote Broadcasting" [Cellcast's Remote Broadcast Studio] (10/89, p.24)
 "Remote Broadcasting" [Moseley Associates' RPL 4000] (4-5/91, p.19)
 "Remote Control" [Brainstorm Electronics' TB-4 Communicator] (11/89, p.26+)
 "Remote Programming Link" [Moseley's RPL series] (4-5/90, p.27)
 "Screenout-IR" [Theatre Vision's Screenout-IR] (3/90, p.23+)
 "Selectra's New 'Vu'" [Selectra Corp.'s VuPort computer/VCR interface] (11-12/91, p.15)
 "Silks and Solids Shut Out Light" [F.J. Westcott Co.'s silks and solids] (Winter 92-93, p.29)
 "Smashing SMPTE Time Code Barriers" [Future Video's TCG-2000] (Winter 92-93, p.19)
 "Sound Restoration System" [Gotham Audio Corp.'s CEDAR system] (2/91, p.19)
 "S-VHS" [JVC 11 series] (11/89, p.27)
 "Telephone Interface Products" [Gentner's SPH line] (4-5/90, p.27)
 "Teleprompter" [Tekskil's ValuPrompt] (2/91, p.19)
 "Teleprompters" [Computer Prompting Corp.'s CPC series] (10/89, p.24)
 "Teleprompting at Your Fingertips" [Beacon Software's Autoprompter PC] (Fall 92, p.24)
 "Television Post Production" [Ensemble Designs' Studio Controller] (4-5/91, p.19)
 "Time Base Corrector" [Prime Image's 7.5 MHz series] (4-5/90, p.27)
 "Trying to Clear the Air at Your Station?" [United Air Specialists' The Smokeeater] (1-2/92, p.11)
 "An Unusual PSA Package on Auto Care" [Car Care Council's PSA kit]
 "VCR Meant for 'Rigorous Applications'" [Panasonic ProLine AG-1270] (Winter 92-93, p.19+)
 "Video Card" [Intelligent Resources' Video Explorer] (3/91, p.19)
 "Video Tables Built to Last" [H. Wilson Company's Tuffy II Video Tables] (4-5/92, p.12)
 "Videotape Editing Training Package" [Callaway Editing's "Introduction to Videotape Editing"] (3/90, p.23)
 "Videotape Repair Tools" [DEMCO's Work Station] (11-12/90, p.18)
 "Video Toaster" [NewTek's Video Toaster] (11-12/90, p.18)
 "Video Tools for Your Mac" [Abbate Video's Video Toolkit] (Fall 92, p.24)
 "Wire Identification Labels" [Brady's BradyMarker] (3/91, p.19)
 "Wireless Intercom System" [Clear-Com's W Series] (2/90, p.20)
 "Wireless Microphones" [Samson's MR-1] (11/89, p.26)
 "Wireless Mixer" [Sennheiser's WM1] (2/90, p.20)

PRODUCTION

"Audiocraft: Introduction to Tools and Techniques of Audio Production" [in "Book Reviews"] (10/89, p.20)
 "Beyond Production Education" (11-12/90, p.28)
 "Careers in Film and Video Production" [in "Book Reviews"] (4-5/90, p.37)
 "College radio, TV: Take chances with production" (10/90, p.4+)
 "Karl Schaefer on Dramatic Production" (4/89, p.5+)
 "Radio Production Worktext: Studio and Equipment" [in "Book Reviews"] (3/90, p.13)
 "SFSU Sports Production" (4-5/90, p.35)
 "Sound Effects: Radio, TV, and Film" [in "Book Reviews"] (11-12/90, p.20+)

PROMOTIONS & MARKETING

"BPME convention: From the students' perspective" (11-12/90, p.8)
 "BPME names new full-time head" [in "Government & Industry News"] (10/90, p.22)
 "The demise of NCTV and the future of college television" (4-5/91, p.6)
 "Expose Yourself! [Publishing a Station Guide/Magazine]" (1-2/92, p.28+)
 "Get the WORD Out!" (9/89, p.8+)
 "Happy Anniversary" [in "Broadcast News"] (1-2/92, p.6)
 "How to Flunk Electronic Marketing" (11-12/90, p.16+)
 "Major radio payola case thrown out" [in "Government & Industry News"] (11-12/90, p.22)
 "Marketing programming in the 1990s" (11-12/90, p.4+)
 "Marketing your future" (4-5/91, p.13)
 "Promo Contest" [in "NACB News"] (4-5/90, p.46)

- "Promoting Your Station" (3/89, p.2)
- "Promotional Goodies" [in "NACB News"] (4-5/90, p.46)
- "Radio Marketing and Promotions: An Emerging Career Field" (4-5/90, p.44)
- "Ticket Giveaways" [in "Legal"] (4-5/91, p.32)
- "Video Yearbooks: What Everyone Needs to Know" (4-5/91, p.26)

RADIO & AUDIO TECHNOLOGY

- "AM band expansion delayed" [in "Government & Industry News"] (10/90, p.23)
- "AM and FM likely to disappear" [in "Government & Industry News"] (9/90, p.22)
- "AM Back in the Race" [in "Broadcast News"] (11-12/91, p.12)
- "Bill to take military radio spectrum private" [in "Government & Industry News"] (10/90, p.22+)
- "Cable FM: How It Works" (3/90, p.22+)
- "Can College Radio Enter the Digital Domain?" (3/90, p.20+)
- "Carrier Current Radio Jeopardized" [in "Government & Industry News"] (9/89, p.7)
- "Check your STL equipment" [in "Government & Industry News"] (1/90, p.21)
- "College radio broadcasting--on videotape" (4-5/90, p.49)
- "Computers can be linked by radio" [in "Government & Industry News"] (1/90, p.30)
- "Denon makes new generation radios" [in "Government & Industry News"] (9/90, p.21)
- "Digital broadcasting" [in "Legal"] (2/91, p.18)
- "Don't Panic... Yet!" ["Final Thoughts"] (1-2/92, p.30)
- "FCC relaxes carrier current radiation limits" [in "Government & Industry News"] (1/91, p.14)
- "FM Translators" [in "Legal"] (3/91, p.20)
- "Hi-fi to high definition: Five decades of magnetic tape in broadcasting" (4-5/90, p.30+)
- "High-quality AM receivers to arrive" [in "Government & Industry News"] (4-5/90, p.58)
- "Intelligent radio receivers" [in "Government & Industry News"] (4-5/90, p.60)
- "KUHF edits audio digitally with Studer-Dyaxis" (2/91, p.8+)
- "Live Assistant at KCCU" (2/91, p.4+)
- "New RF Radiation Criteria" [in "Government & Industry News"] (3/90, p.30)
- "No quick fix for...AM radio" [in "Government & Industry News"] (1/90, p.30)
- "Notes on Carrier-Current Transmission" (2/90, p.14)
- "Notes on EBS" (4-5/91, p.18)
- "A Phone-Line Transmitter Link For Tight Budgets" ["User Review"] (9/91, p.10+)
- "Preserving Audio Quality at a College Radio Station" (10/89, p.13)
- "Programming College Radio by Computer" (9/90, p.12+)
- "Pushing College Radio into the Computer Age" (4/89, p.7)
- "Radio industry stats" [in "Government & Industry News"] (9/90, p.22)
- "Radio waves may predict earthquakes" [in "Government & Industry News"] (2/90, p.27)
- "Recordable CDs arrive" [in "Government & Industry News"] (2/91, p.17)
- "Setting Up a Teleconference" (4-5/92, p.11)
- "Station Interference" [in "Legal"] (4-5/91, p.32)
- "Stolen vehicle recovery systems" [in "Government & Industry News"] (11/89, p.25)
- "Techie solution to indecency" [in "Government & Industry News"] (4-5/90, p.58)
- "Translator stations in trouble" [in "Government & Industry News"] (3/90, p.26)
- "Translators" [in "Government & Industry News"] (9/89, p.7)
- "Translators may still be a thorn in the side" [in "Government & Industry News"] (10/89, p.27)
- "Troubleshooting your carrier current system" (4-5/90, p.28)

Digital Audio (DAB, DAT)

- "Competition for DAT" [in "Government & Industry News"] (3/91, p.16)
- "Digital audio broadcast to be tested" [in "Government & Industry News"] (3/90, p.27)
- "Digital audio tape bill introduced" [in "Government & Industry News"] (3/90, p.27)
- "No DAB Spectrum Determined" [in "Broadcast News"] (9/91, p.6)
- "Start a Digital Fund Now!" ["Final Thoughts"] (11-12/91, p.30)

RADIO PROGRAMMING & PUBLICATIONS (See also U NETWORK)

- "The Accessible Alternative Format" (2/90, p.29)
- "All-sports radio hits West Coast" [in "Government & Industry News"] (2/91, p.16)
- "Black college radio music publication debuts" (10/90, p.24)
- "Canadian College Radio Drops Polygram Boycott" [in "Government & Industry News"] (2/90, p.26)
- "Canadian satellite network for new radio programming" [in "Government & Industry News"] (1/91, p.15)
- "Carolyn Fox on Outrageous Radio" (2/89, p.23+)
- "Child-targeted radio network debuts" [in "Government & Industry News"] (4-5/90, p.59)
- "Christian College Radio Grows Up!" (Winter 92-93, p.4+)
- "College [radio] programs honored" [in "Government & Industry News"] (9/90, p.21)
- "College Radio: The Dinosaur" (11/89, p.16)
- "College Radio: Music Lab or Graveyard?" (11/89, p.9+)
- "Defining the New Mainstream: Lee Abrams' Featured Speech" (1/90, p.6+)
- "Expose Yourself! (Publishing a Guide/Magazine)" (1-2/92, p.28+)
- "Georgetown University Forum" (2/90, p.28)
- "Go Public! The Traveler's Guide to Non-Commercial Radio" [in "Book Reviews"] (9/89, p.20)
- "It Came From Hollywood: The Soundtrack Show" (10/91, p.12)
- "Joan Hamburg: A Love Affair with Information...Talk Radio" (9/89, p.28)

"KJHK Adds ABC" [in "Station News"] (4-5/91, p.38)
 "Learning by Trades [review of Trade Publications]" (2/91, p.14+)
 "My Swamp Thing" (4-5/90, p.21)
 "NCNS [National Collegiate News Syndicate] Announcement" [in "NACB News"] (2/90, p.24)
 "New Music Grammy Winners" [in "Broadcast News"] (4-5/92, p.21)
 "Noncommercial radio gambling broadcasts begin in Alaska" [in "Govt & Industry News"] (9/90, p.22)
 "On-Air Religion" [in "Legal"] (Fall 92, p.14)
 "An open letter to college radio" (11-12/90, p.6)
 "Pixies speak out on college radio" (1/91, p.24)
 "Programming College Radio by Computer" (9/90, p.12+)
 "Programming the college radio station" (10/90, p.17)
 "Public broadcasting archives founded" [in "Government & Industry News"] (9/90, p.21)
 "R&R Program Supplier Guide '90" [in "Book Reviews"] (10/90, p.19)
 "Radio Shows on the Move" [in "NACB News"] (11-12/91, p.8)
 "Radio theatre is alive and well at WRHU" (4-5/91, p.14+)
 "Radio (Theatre) Works!" (10/91, p.10)
 "Ruby's Back! The Intergalactic Adventures of ZBS" (10/91, p.6)
 "Saving Musical Diversity" (3/90, p.4)
 "Shortwave Aids War Coverage" (4-5/91, p.28)
 "Sounds That Imitate Sight: Starting Your Own Radio Theatre Troupe" (10/91, p.11)
 "Soviet-U.S. radio program exchange" [in "Government & Industry News"] (4-5/90, p.59)
 "SPIN names best college radio stations" [in "Government & Industry News"] (1/91, p.14)
 "Syndicated Radio Programs" [in "Legal"] (1/91, p.18)
 "Talk Radio: College-Style" (Winter 92-93, p.18)
 "Tragedy or Triumph?: When Your College Station Goes NPR" (9/89, p.4+)
 "UCLA closes radio archives" [in "Government & Industry News"] (10/90, p.22)
 "Urban New Music Report Debuts" [in "Broadcast News"] (4-5/92, p.21)
 "Utilizing a Commercial Radio Format--Without Commercials" ["Faculty Advisor"] (11-12/91, p.9+)
 "What Does College Radio Do for Underground Music?" ["Final Thoughts"] (Winter 92-93, p.30)
 "Why New Age?" ["Celebrity Perspective"] (1-2/92, p.14)

RATINGS & AUDIENCE MEASUREMENT

"Birch Brouhaha" [in "NACB News"] (4-5/92, p.7)
 "Birch Radio Ratings" [in "NACB News"] (2/91, p.13)
 "College radio/TV audience ratings" (4-5/90, p.48)
 "LPTV viewership grows" [in "Government & Industry News"] (2/91, p.17)
 "New audience measurement device" [in "Government & Industry News"] (2/91, p.16)
 "PBS scores big in ratings" [in "Government & Industry News"] (1/91, p.19)
 "Radio Ratings Via Arbitron" [in "NACB News"] (Fall 92, p.9)
 "Ratings underrepresent minority viewership" [in "Government & Industry News"] (4-5/90, p.60)
 "Surveying Your Audience" (Winter 92-93, p.17)

The "Radio Ratings" column appeared every issue from 1/91 to 1-2/92 (excluding 10/91). If you would like more information on how the Arbitron Ratings system can be put to work for your station, call NACB at 401/863-2225.

RECORD LABEL SERVICING (column)

(This column ran 1/90 through 4-5/92 issues (except 1/91). The full list of record labels and their requirements for servicing music audio and video to college stations now appears solely in the *NACB Station Handbook*)

SATELLITE (See also U NETWORK)

"The Age of Satellite Programming: What Services Are Available to Your Station/School?" (10/89, p.7+)
 "British satellite rivals feel they can co-exist" [in "Government & Industry News"] (4-5/90, p.60)
 "Canadian satellite network for new radio programming" [in "Government & Industry News"] (1/91, p.15)
 "DBS in America" (4-5/91, p.30+)
 "DBS network launched" [in "Government & Industry News"] (2/91, p.21)
 "Hughes changes satellite names" [in "Government & Industry News"] (3/90, p.30)
 "Int'l satellite transmission alternative to INTELSAT founded" [in "Govt & Industry News"] (3/90, p.27)
 "Media powerhouses form DBS consortiums" [in "Government & Industry News"] (4-5/90, p.60)
 "Networks test fiber optics as satellite substitute" [in "Government & Industry News"] (4-5/90, p.60)
 "New international rules facilitate satellite news gathering" [in "Government & Industry News"] (2/90, p.27)
 "New weapon against satellite TV pirating" [in "Government & Industry News"] (3/90, p.27+)
 "The Satellite Classroom" (2/90, p.8+)
 "Satellite News Services" (3/91, p.4+)
 "Satellite TV obscenity" [in "Government & Industry News"] (4-5/90, p.60)
 "Satellites to provide programming to Ireland" [in "Government & Industry News"] (3/90, p.27)

SOUND OFF!

(This column debuted in the Fall 92 issue and solicits opinions from school stations about an issue important in college broadcasting.)

"What Is the Biggest Problem at Your College Station Today?" (Fall 92, p.23)

"What Was the Biggest News Story Your Station Ever Covered and How Did You Cover It?" (Winter 92-93, p.23)

SOUNDS & VISIONS (column)

(The playlists that comprise this column, begun 9/89 as "Music Charts & Playlists", and renamed "Sounds & Visions" beginning 9/91, reflect the most recent playlists of various schools' radio and TV stations nationwide, as well as NACB's own "Editor's Choice". While they are not listed in this index, you may call NACB at 401/863-2225 to find out if a particular station has had a chart published in the past. If you would like to submit a playlist, simply send it to NACB (top 13, please) and *must* contain artist name, song or album title and label, or they will not be used.)

STATION/CHAPTER NEWS (column)

Also sometimes called "Station News". The blurbs that comprise this column, begun 4-5/91, are listed by their titles under "STATION PROJECTS & DEVELOPMENTS" and/or other appropriate headings in this index.)

STATION PROFILES (column)

(See DON'T TOUCH THAT DIAL)

STATION PROJECTS & DEVELOPMENTS

- "20 Easy Steps To Better Station Fundraising" (1-2/92, p.18+)
- "ACRN DJ Marathon" [in "Station/Chapter News"] (4-5/91, p.38)
- "Battling Campus Racism" (1/90, p.29)
- "Brown TV on Cable Statewide" [in "Station/Chapter News"] (4-5/91, p.38)
- "Can University of MS keep its station?" [in "Government & Industry News"] (11-12/90, p.22+)
- "Changing Call Letters" [in "Legal"] (9/91, p.14)
- "CBS' Applewhite moves to WNET-TV's top legal post" [in "Government & Industry News"] (2/90, p.28+)
- "Day of Decency" [in "Station/Chapter News"] (4-5/91, p.38)
- "[U. of] Dayton Sells Station" [in "Station/Chapter News"] (Fall 92, p.18)
- "DJ No-No's" [in "Station/Chapter News"] (Fall 92, p.18)
- "Election coverage" [in "NACB News"] (11-12/90, p.24)
- "Expose Yourself! (Publishing a Station Guide/Magazine)" (1-2/92, p.28+)
- "Five-figure prize from WJPZ" [in "Government & Industry News"] (11-12/90, p.22)
- "Global Response" (4-5/91, p.12)
- "Great moments in history [KSJS]" (4-5/90, p.54)
- "Hands Across Campus" (1/91, p.8+)
- "Heap of Controversy" [in "Station/Chapter News"] (Fall 92, p.18)
- "A Helping Hand(WVST)" [in "Station/Chapter News"] (9/91, p.9)
- "Improving Signal Strength" ["Engineering"] (1-2/92, p.13)
- "KJHK Adds ABC" [in "Station/Chapter News"] (4-5/91, p.38)
- "KJHK Hosts International Columbus Debate" [in "Station/Chapter News"] (Winter 92-93, p.25)
- "KSJS Enjoys Being #1" [in "Station/Chapter News"] (4-5/91, p.38)
- "License Renewal" [in "Legal"] (9/91, p.14)
- "Little Stations Need Love Too!" ["Faculty Advisor"] (1-2/92, p.21)
- "Live at Eight! Faces Censorship" [in "Station/Chapter News"] (4-5/91, p.38)
- "Minority intern program successful" [in "Government & Industry News"] (4-5/90, p.58)
- "Mobile DJ \$\$\$" [in "Station/Chapter News"] (4-5/91, p.38)
- "Month Full of Projects for KSJS" [in "Station/Chapter News"] (Winter 92-93, p.25)
- "More Radio Controversy" [in "Station/Chapter News"] (Fall 92, p.18)
- "Multivisions Conference" [in "Station/Chapter News"] (4-5/91, p.38)
- "NACB Member Station Aids in Earthquake Relief" (1/90, p.17)
- "Network sports set to Syracuse TV" [in "Government & Industry News"] (11-12/90, p.22)
- "New College FM in Yugoslavia" [in "Station/Chapter News"] (Fall 92, p.18)
- "New NCE-FM Channel Search" ["Engineering"] (11-12/91, p.17)
- "New York 'Cable in the Classroom'" [in "Government & Industry News"] (1/91, p.14)
- "No pot, no grant" [in "Government & Industry News"] (3/91, p.16)
- "Ohio anti-drug broadcast successful" [in "Government & Industry News"] (4-5/90, p.58)
- "On-Air College Broadcasting Forum" [in "Station/Chapter News"] (Fall 92, p.18)
- "Ottawa University 50 Years of Radio Bash" [in "Station/Chapter News"] (4-5/92, p.9)
- "Pay the Bulgarian Student DJs?" [in "Station/Chapter News"] (Fall 92, p.18)
- "Pedalling A Cause(WICB)" ["Station/Chapter News"] (9/91, p.9)
- "Radio theatre is alive and well at WRHU" (4-5/91, p.14+)
- "Record use of EBS in 1989" [in "Government & Industry News"] (4-5/90, p.58)
- "Regional production center at WJSU" [in "Government & Industry News"] (2/91, p.17)
- "Rider College radio threatened" [in "Government & Industry News"] (11-12/90, p.22)
- "Save-the-Station Auction" [in "Station/Chapter News"] (Fall 92, p.18)
- "Sony supports College of Santa Fe" [in "Government & Industry News"] (10/90, p.22)
- "Station Automation" [in "Legal"] (9/91, p.14)
- "Station-to-Station Aid" [in "Station/Chapter News"] (Fall 92, p.18)
- "Taking a Stand (WLUP)" [in "Broadcast News"] (1-2/92, p.6)
- "Targeted WICB-FM PD Defends Stance..." ["Station/Chapter News"] (10/91, p.9)
- "TCI helps fund Montana Education Network" [in "Government & Industry News"] (1/91, p.14)

"There's No Stopping Them(KSJS)" ["Station/Chapter News"] (9/91, p.9)
 "Trivia Capitol of the World (WWSP)" ["Station/Chapter News"] (9/91, p.9)
 "Upgrade Possibilities" ["Engineering"] (9/91, p.15+)
 "Upgrading On a Tight Budget" ["Engineering"] (11-12/91, p.17)
 "Video workstations to colleges" [in "Government & Industry News"] (3/91, p.16)
 "WBSU Airs 'Like It Is'" [in "Station/Chapter News"] (4-5/92, p.9)
 "WESM Named Black College 'Station of the Year'" (9/90, p.14)
 "Webber College Sells Station" [in "Broadcast News"] (Winter 92-93, p.22)
 "WFMU-FM in wattage fight" [in "Government & Industry News"] (3/90, p.26)
 "Winona State's Radiothon" [in "Station/Chapter News"] (4-5/92, p.9)
 "WLUV Disneyland remote" [in "Government & Industry News"] (1/91, p.14)
 "WNYU Battle of Bands" [in "Station/Chapter News"] (4-5/92, p.9)
 "WNYU Welcomes Guests from NMS" [in "Station/Chapter News"] (Winter 92-93, p.25)
 "WONU Sharathon a Big Success" [in "Station/Chapter News"] (Winter 92-93, p.25)
 "WWVU-FM Hosts Connells" [in "Station/Chapter News"] (10/91, p.9)

STUDIO DESIGN & REPAIR

"Basic Station Security" (4-5/90, p.26)
 "Getting Good Acoustics in Radio and TV Studios" (1/91, p.20+)
 "Miscellaneous Tech Tips" (3/91, p.18)
 "Practical Hints for Electronic Work: Part 1 of 2" (9/90, p.19)
 "Practical Hints for Electronic Work: Part 2 of 2" (10/90, p.25)
 "Some Ideas on Studio Wiring: Part One" (11/89, p.18)
 "Some Ideas on Studio Wiring: Part Two" (1/90, p.18+)
 "Studio from Scratch" (4-5/92, p.22)

TELECOMMUNICATIONS (non-broadcast/cable)

"AT&T expands language translation service" [in "Government & Industry News"] (4-5/90, p.60)
 "FCC proposes rules to restrict dial-a-porn" [in "Government & Industry News"] (4-5/90, p.61)
 "FCC supports capitalism for technology pioneers" [in "Government & Industry News"] (9/90, p.22)
 "Interactive video data service" [in "Government & Industry News"] (3/91, p.16)
 "New spectrum for emerging technologies?" [in "Government & Industry News"] (2/91, p.17)
 "Phone number instant identification service" [in "Government & Industry News"] (1/90, p.21)
 "Technical characteristics of telco program lines" (11-12/90, p.19)
 "Telecommunications expands in North Central U.S." [in "Government & Industry News"] (3/91, p.16+)
 "Telephone time as economic indicator" [in "Government & Industry News"] (4-5/90, p.60)
 "Videophone Competition" [in "Broadcast News"] (Winter 92-93, p.22)

TELEVISION PROGRAMMING & PUBLICATIONS (also see U NETWORK)

"ATAS College TV winners announced" (4-5/90, p.53)
 "Basketball rights" [in "Government & Industry News"] (1/91, p.19+)
 "Broadcast networks take olympics to cable" [in "Government & Industry News"] (4-5/90, p.60)
 "CBS Entertainment has new chief" [in "Government & Industry News"] (2/90, p.27+)
 "Channels magazine ceases publication" [in "Government & Industry News"] (1/91, p.15)
 "Children's TV bill becomes law" [in "Government & Industry News"] (1/91, p.14)
 "College TV Meets the Academy" (11/89, p.14+)
 "Competitive Hispanic TV market" [in "Government & Industry News"] (4-5/90, p.60)
 "Commencement -Live!" (4-5/92, p.10)
 "Cue-calling exercise helps novice TV directors" (4-5/91, p.20)
 "The debate over TV news programs in high schools" [in "Government & Industry News"] (10/89, p.29)
 "The demise of NCTV and the future of college television" (4-5/91, p.6)
 "FCC chairman's views on [cable and children's TV] issues revealed" [in "Govt & Industry News"] (2/90, p.28)
 "Fox plans network newscast" [in "Government & Industry News"] (4-5/90, p.59+)
 "Hands Across Campus" (1/91, p.8+)
 "HBO's adult comedy rage" [in "Government & Industry News"] (11-12/90, p.23)
 "High quality cartoons return" [in "Government & Industry News"] (3/90, p.30)
 "Home video explodes on national TV" (10/90, p.12+)
 "Indecency isn't just a radio issue" [in "Government & Industry News"] (3/90, p.26)
 "Infomercials 'bad' but grow" [in "Government & Industry News"] (3/91, p.16)
 "Infomercials' profit from syndex" [in "Government & Industry News"] (2/90, p.27)
 "January was 'Free Television Month'" [in "Government & Industry News"] (2/90, p.27)
 "Jesse Jackson's proposed TV talk show" [in "Government & Industry News"] (1/90, p.31)
 "Learning by Trades [review of Trade Publications]" (2/91, p.14+)
 "Local affiliates' TV news bypasses networks" [in "Government & Industry News"] (2/90, p.27)
 "MTV rocks USSR" [in "Government & Industry News"] (2/91, p.17)
 "Music Legal on College TV?" [in "Legal"] (4-5/91, p.32)
 "National Campus Racism Show" [in "NACB News"] (1/91, p.22)
 "National Community College TV Network" [in "Government & Industry News"] (1/90, p.30)
 "NBC News Stops Re-Enactments" [in "Government & Industry News"] (1/90, p.21+)
 "NCAA football TV contract jeopardized" [in "Government & Industry News"] (4-5/90, p.58)
 "Networks consolidate election polling" [in "Government & Industry News"] (4-5/90, p.61)
 "New cable channel seeks college video" [in "Government & Industry News"] (9/90, p.22)

"New Fund Helps Independents" [in "Government & Industry News"] (9/90, p.20)
 "NewsWatch Ten: The News to Watch" (2/90, p.4+)
 "PBS accused of elitist programming" [in "Government & Industry News"] (10/90, p.23)
 "PBS scores big in ratings" [in "Government & Industry News"] (1/91, p.19)
 "Prime time should be moved back" [in "Government & Industry News"] (11/89, p.25)
 "Professionally-produced TV news for schools" [in "Government & Industry News"] (1/90, p.30)
 "Programming quality criterion in British TV licensing" [in "Government & Industry News"] (4-5/90, p.59)
 "Public broadcasting archives founded" [in "Government & Industry News"] (9/90, p.21)
 "Quota limiting imported TV programs" [in "Government & Industry News"] (11/89, p.25)
 "Religious TV Hits U.S.S.R." [in "Government & Industry News"] (3/90, p.27)
 "The Saga of College Cable TV Sports" (Winter 92-93, p.14+)
 "Satellite TV obscenity" [in "Government & Industry News"] (4-5/90, p.60)
 "Station airs newscast on rival outlet" [in "Government & Industry News"] (2/91, p.16)
 "Talk shows on rebound" [in "Government & Industry News"] (1/91, p.19)
 "Talking Heads, Four Hours a Week (no, it's not MTV)" [in "Broadcast News"] (4-5/92, p.20)
 "Television is Hell!" (11-12/91, p.20+)
 "TV Academy Announces College TV Award Winners" (4-5/92, p.23)
 "TV academy's college TV awards announced" (4-5/91, p.21)
 "TV for the blind" [in "Government & Industry News"] (3/90, p.27)
 "U.S. to invade Cuba via TV" [in "Government & Industry News"] (4-5/90, p.58)
 "Video: A Call to Arms" (Fall 92, p.16)
 "Whittle educational network debut successful" [in "Government & Industry News"] (4-5/90, p.58)
 "Whittle launches teacher service" [in "Government & Industry News"] (11-12/90, p.22)

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"All About Video Switchers" (3/91, p.28+)
 "Analog-based HDTV is a lost cause" [in "Government & Industry News"] (1/90, p.21)
 "Camera Shopping Understood" (4-5/91, p.24+)
 "Closed Captioning Required" [in "Government & Industry News"] (1/91, p.19)
 "College radio broadcasting--on videotape" (4-5/90, p.49)
 "Compression Depression" [in "Broadcast News"] (1-2/92, p.6)
 "Desktop Video Is Here" (9/90, p.6+)
 "Don't Panic... Yet!" ["Final Thoughts"] (1-2/92, p.30)
 "Dual cassette VCR available" [in "Government & Industry News"] (2/91, p.21)
 "HDTV will be digital" [in "Government & Industry News"] (2/91, p.16)
 "High-definition television: HDTV 101" (4-5/90, p.36)
 "Higher-quality TV tested" [in "Government & Industry News"] (2/91, p.16)
 "Interactive video data service" [in "Government & Industry News"] (3/91, p.16)
 "Interactive video grows" [in "Government & Industry News"] (3/91, p.17)
 "Low-cost decoding of closed-captioned text" [in "Government & Industry News"] (11/89, p.30)
 "Low-power TV stations endangered by HDTV" [in "Government & Industry News"] (2/90, p.27)
 "Mac Video II: It Moves!" (3/91, p.8+)
 "Networks test fiber optics as satellite substitute" [in "Government & Industry News"] (4-5/90, p.60)
 "New public video telephone booth" [in "Government & Industry News"] (11/89, p.30)
 "The Newtek Video Toaster" ["User Review"] (1-2/92, p.11)
 "New weapon against satellite TV pirating" [in "Government & Industry News"] (3/90, p.27+)
 "Proper care for videotape" (3/91, p.18)
 "Robots increasing in TV news" [in "Government & Industry News"] (3/90, p.30)
 "Start a Digital Fund Now!" ["Final Thoughts"] (11-12/91, p.30)
 "Teletext--an 'almost free' electronic newspaper" (4-5/90, p.52)
 "Television Production for the 90's" (Fall 92, p.28)
 "TV for the blind" [in "Government & Industry News"] (3/90, p.27)
 "Videophones in every home" [in "Government & Industry News"] (11/89, p.30)
 "Videotape vending machines" [in "Government & Industry News"] (3/91, p.17)
 "Video Yearbooks: What Everyone Needs to Know" (4-5/91, p.26)
 "Virtual Reality" (3/92, p.8+)
 "Zenith, AT&T offer digital HDTV" [in "Government & Industry News"] (3/91, p.17)

TRADE ORGANIZATIONS

(see "ORGANIZATIONS in MEDIA")

TRAINING PROGRAMS - COLLEGE STATIONS

"College Broadcasters: Being Taken Seriously?" (3/91, p.6+)
 "Engineering" (9/89, p.22)
 "Increasing Minority Involvement in Student Radio/TV" (Fall 92, p.15)
 "Revisiting (and Revising) Your Radio Station's Policy Manual" ["Faculty Advisor"] (Winter 92-93, p.16)
 "Self-Direction Defines Top Student Broadcasters" (9/91, p.13+)

UNDERWRITING

(See "FUNDRAISING, UNDERWRITING & ADVERTISING")

U NETWORK (formerly U•NET)

"Campus News Goes National" (1/90, p.28)
 "National Campus Racism Show" [in "NACB News"] (1/91, p.22)
 "New Projects: Satellite Network" (2/89, p.7+)
 "Putting the Work Back into Broadcasting" [in "NACB News"] (9/91, p.16)
 "Radio Shows on the Move" [in "NACB News"] (11-12/91, p.8)
 "Satellite Networks on Air May 1" (4/89, p.1+)
 "Sony Grant" [in "NACB News"] (4-5/90, p.46)
 "U•NET accepting NCTV affiliates" [in "NACB News"] (1/91, p.22)
 "U•NET affiliates at new high" [in "NACB News"] (3/91, p.21)
 "U•NET Flies" (5/89, p.1+)
 "U•NET installs Sony equipment" [in "NACB News"] (1/91, p.22)
 "U•NET Satellite Network Update" [in "NACB News"] (9/89, p.13)
 "U•NET Season Begins" [in "NACB News"] (2/91, p.13)
 "U•NET Update" [in "NACB News"] (10/89, p.28)
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 "U•NET Update" [in "NACB News"] (3/90, p.14)
 "U•NET Update" [in "NACB News"] (4-5/90, p.46)
 "U•NET Update" [in "NACB News"] (9/90, p.8)
 "U•NET Update" [in "NACB News"] (10/90, p.20)
 "U•NET Update" [in "NACB News"] (11-12/90, p.24)
 "U Network Changes" [in "NACB News"] (Fall 92, p.9)
 "U Network Schedule" [in "NACB News"] (10/91, p.5)
 "U Network's New Season" [in "NACB News"] (4-5/92, p.7)

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"Behind the Screen" (3/91, p.12+)
 "Guide Wire Radio" (1/91, p.12+)
 "Hub City Spoke Repair" (11-12/90, p.12+)
 "Just Guise Presents" (4-5/90, p.45+)
 "KSCR's Celebrity DJ Party Returns" (9/91, p.22)
 "Lessons in the Art of Computer Magic: Cyberia" (11-12/91, p.24)
 "MAKE BELIEVE" (4-5/91, p.44+)
 "New York Windows" (3/90, p.15)
 "Null & Void" (9/90, p.9+)
 "Off the Cuff" (2/91, p.12)
 "Semesters" (4-5/92, p.14+)
 "What Ever Happened To..." (10/90, p.28+)

U/X PROGRAM EXCHANGE (column)

This column debuted in the Fall 92 issue and mentions radio and TV programs available to college stations. The full list of programs appears in the *NACB Station Handbook* (starting with the '93 editions) and is not indexed here.)

WHERE ARE THEY NOW? (column)

Debuting in the Winter 92-93 issue, this column profiles media leaders who started in college broadcasting. "Jack Clifford" (Winter 92-93, p.13)

Order Form for *College Broadcaster* magazine

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I would like the following back issue(s) of *College Broadcaster* magazine. (In the blank in front of the issue(s) you desire, write the number of copies you want of that issue):

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<u>N/A</u> Sept., 1989*	___ Sept. 1990	___ Sept. 1991	___ Fall 1992
___ Oct., 1989	___ Oct. 1990	___ Oct. 1991	___ Winter 1992-93
___ Nov., 1989	<u>N/A</u> Nov./Dec. 1990*	___ Nov./Dec. 1991	

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SEND THIS FORM & PAYMENT TO:

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SECTION 20



N A C B

1993 STATION HANDBOOK

BROADCAST SERVICES PROVIDED BY:

THE CHURCH OF
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Public Affairs Department
50 East North Temple Street
Salt Lake City, UT 84150

C O N T A C T S

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Fax (801) 240-1167	Fax (801) 240-1167	Fax (801) 240-1167

The Church of Jesus Christ of Latter-day Saints, one of the world's fastest growing churches, is also a source for news and information. The Church, its practices and people are the focus of news and feature reports printed and broadcast throughout the world.

Through the radio and television news and feature services, the Church offers a variety of services to assist the broadcaster: radio and television public affairs programs, radio and television talk show guests, weekly radio newscasts, stock video footage, audio and video news releases, PSAs, and background information.

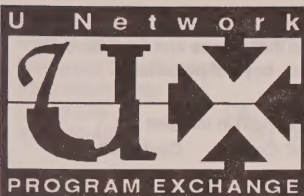
Ideas for the Station Handbook ?

**We're already at work on the 1994 edition
...and we'd like your input!**

**Want to see a new section added?
Something missing in the sections we already cover?**

**We want to know
(and we'll do the research to get the info you need!)**

Call NACB at 401/863-2225 with your ideas NOW!



U NETWORK PROGRAM EXCHANGE

Here's your chance to circulate your programs to a national audience! U/X is the U Network Program Exchange Service, a comprehensive directory featuring programs by and for students and independent producers. Here's how it works:

COMPENSATION:

- Most programs listed in the U/X Directory are free. Cost programs are noted as such.
- In order to properly compensate producers, U Network suggests paying the program provider a dubbing-fee of \$5/hour, current market price of the tape(s) sent and all postage/handling costs or making an equal program exchange.
- These are only suggested guidelines and the actual compensation should be determined by both parties involved.

OBTAINING PROGRAMS THROUGH U/X:

While U Network provides the listings for programs, it is up to the individuals at each institution to physically exchange the programs.

- Tape format codes: R(eel), Cass(ette), CD, Sat(ellite)
- Genre codes: A(ds/promos/psa), C(omedy), D(rama), E(duc.'l), F(ilm/movie), G(ameshow), H(ealth), I(ssues), L(ive), M(usical), N(ews), O(dds-n-ends/variety), P(ublic Affairs/Doc), S(ports), T(alk/intvw), X(perimental)

The following shows are produced in the state or province of AR sorted alphabetically by program title.

Contact
Shawn Fulper-Smith
KUCA
U. of Central Arkansas
Conway
501-450-5555

Producer

AR 72035
fax 501-450-5208

Program Title Of Cabbages and Kings
Description Folk concerts, interviews and rare recordings.

Genre M **# of Episodes** **Length in minutes**
Frequency weekly **Tape Format** Cass **Cost**

Contact
Shawn Fulper-Smith
KUCA
U. of Central Arkansas
Conway
501-450-5555

Producer

AR 72035
fax 501-450-5208

Program Title Arkansas Perspective
Description This program features noted journalist Ernie Domas with political guests discussing subjects of interest to Arkansas and nearby states.

Genre P **# of Episodes** **Length in minutes**
Frequency weekly **Tape Format** Cass **Cost**

The following shows are produced in the state or province of CA sorted alphabetically by program title.

Contact
Ted Ward
Foundation for Life Action
P. O. Box 48932-90048/902 S. Burnside Ave.
Los Angeles
213-933-5591

Production Mgr.

CA 90036
fax 213-939-5795

Program Title A Call to Wisdom
Description "What are the attributes to wisdom? It is neither for nor against anything. Thus, wisdom is not a point of view."

Genre I **# of Episodes** 19 **Length in minutes** 30
Frequency call for details **Tape Format** Cass **Cost** 12.90

Contact
Ted Ward
Foundation for Life Action
P. O. Box 48932-90048/902 S. Burnside Ave.
Los Angeles
213-933-5591

Production Mgr.

CA 90036
fax 213-939-5795

Program Title Exploring a Course in Miracles
Description Tara Singh focuses in depth on "A Course in Miracles," a contemporary scripture which deals with man's issues directly.

Genre I **# of Episodes** 12 **Length in minutes** 30
Frequency call for details **Tape Format** Cass **Cost** 8.90

Contact
Ted Ward
Foundation for Life Action
P. O. Box 48932-90048/902 S. Burnside Ave.
Los Angeles
213-933-5591

Production Mgr.

CA 90036
fax 213-939-5795

Program Title Future of Mankind
Description Subtitled "Affluence Without Wisdom Is Self-destructive", this program offers unique and compelling analysis of the future based on the present.

Genre I **# of Episodes** 18 **Length in minutes** 30
Frequency call for details **Tape Format** Cass **Cost** 11.90

Contact
Ted Ward
Foundation for Life Action
P. O. Box 48932-90048/902 S. Burnside Ave.
Los Angeles
213-933-5591

Production Mgr.

CA 90036
fax 213-939-5795

Program Title How to Raise a Child of God
Description This program deals with the future of the planet and the children being born in this age of haste, waste and egocentrism.

Genre D **# of Episodes** 8 **Length in minutes** 30
Frequency call for details **Tape Format** Cass **Cost** 10.90

Contact
Ted Ward **Production Mgr.**
 Foundation for Life Action
 P. O. Box 48932-90048/902 S. Burnside Ave.
 Los Angeles CA 90036
 213-933-5591 fax 213-939-5795

Contact
Greg Gordon
 This Way Out
 P. O. Box 38327
 Los Angeles CA 90038
 213-854-2616 fax

Contact

Magic Johnson Foundation
 2029 Century Park East, suite 810
 Los Angeles CA 90067
 310-785-0201 fax 310-785-0131

Contact

Bailey Broadcasting
 3151 Cahuenga Blvd. West Suite 200
 Los Angeles CA 90068-1768
 213-969-0011 fax

Contact
Gary Landis VP/Programming
 Westwood One Company
 8966 Washington Blvd.
 Culver City CA 90232-2326
 310-840-4000 fax 310-840-4054

Contact
Gary Landis VP/Programming
 Westwood One Company
 8966 Washington Blvd.
 Culver City CA 90232-2326
 310-840-4000 fax 310-840-4054

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Gary Landis VP/Programming
 Westwood One Company
 8966 Washington Blvd.
 Culver City CA 90232-2326
 310-840-4000 fax 310-840-4054

Contact
Gary Landis VP/Programming
 Westwood One Company
 8966 Washington Blvd.
 Culver City CA 90232-2326
 310-840-4000 fax 310-840-4054

Program Title Voice That Proceeds Through
Description This program introduces us to that serene and timeless being which exists in each one of us, beyond personality.

Genre I	# of Episodes 6	Length in minutes 30
Frequency call for details	Tape Format Cass	Cost 5.90

Program Title This Way Out
Description News events, features related to gay and lesbian issues.

Genre I	# of Episodes	Length in minutes
Frequency	Tape Format Sat	Cost

Program Title HIV/AIDS PSA
Description Promotes awareness of HIV/AIDS.

Genre A	# of Episodes 3	Length in minutes :30
Frequency	Tape Format	Cost

Program Title In the Spirit
Description Short segment blurbs suitable for gospel programming.

Genre M	# of Episodes	Length in minutes 3
Frequency	Tape Format	Cost

Program Title Source Report
Description Public affairs program for a young adult listening audience.

Genre P	# of Episodes	Length in minutes 29:30
Frequency	Tape Format	Cost

Program Title Casey's Top 40
Description Countdown of the week's top hits with host Casey Kasem.

Genre M	# of Episodes	Length in minutes 4 hrs.
Frequency	Tape Format CD	Cost

Program Title Dr. Demento
Description Two hours of rare and strange recordings from the Dr.'s 200,000 records and tapes.

Genre M	# of Episodes	Length in minutes 120
Frequency	Tape Format	Cost

Program Title Encore
Description Two hour salute to the music of the Big Band era.

Genre M	# of Episodes	Length in minutes 120
Frequency	Tape Format	Cost

Program Title Future Hits
Description A look ahead at the music destined to burn up the charts.

Genre M	# of Episodes	Length in minutes 120
Frequency	Tape Format	Cost

Contact
 Gary Landis VP/Programming
 Westwood One Company
 8966 Washington Blvd.
 Culver City CA 90232-2326
 310-840-4000 fax 310-840-4054

Contact
 Frederick Levy Producer
 5047 Backman Ave. #213
 North Hollywood CA 91601
 818-766-3567 fax

Contact
 Bill Thomas Director
 Pacifica Prgm. Service/Radio Archive
 Pacifica Radio
 3729 Cahuenga Boulevard West
 N. Hollywood CA 91604
 800-735-0230 fax

Contact
 Ms. P. J. Grimes Editor
 EarthBeat
 800 Grand Ave.
 Carlsbad CA 92008
 619-632-0770 fax

Contact
 Bob Lewis
 AVC Corporation
 4 Commercial Blvd.
 Novato CA 94949
 415-883-7701 fax

Contact
 Jane Heaven Dir. of Broadcasting
 Network News
 New Dimensions Radio
 475 Gate Five Rd., Suite 206
 Sausalito CA 94965
 415/331-7878 fax

Contact
 PJ Swift
 305 Dickens Way
 Santa Cruz CA 95064
 408-427-2930 fax

Contact
 Stan Barr Producer
 P. O. Box 673

Mendocino CA 95460
 707-964-7821 fax 707-937-2631

Program Title Rock Report
Description Dia Stein hosts this 90 second update on the world of rock and roll.

Genre M **# of Episodes** **Length in minutes** 1.5
Frequency **Tape Format** **Cost**

Program Title Then and Now
Description Interviews with former celebrities revisiting their careers and what they're doing today.

Genre T **# of Episodes** **Length in minutes**
Frequency **Tape Format** cass **Cost**

Program Title Various
Description New, informational and educational programs are available. Please contact Pacifica for the latest listings and costs.

Genre N,I **# of Episodes** **Length in minutes**
Frequency **Tape Format** Sat, Cass **Cost**

Program Title EarthBeat Radio Show
Description Environmental education radio program featuring a variety of timely eco- topics and interesting guests.

Genre E, M **# of Episodes** 100 **Length in minutes** 60
Frequency **Tape Format** cass **Cost**

Program Title The Mind's Eye
Description Radio plays adapted from the classics.

Genre D **# of Episodes** **Length in minutes**
Frequency **Tape Format** **Cost**

Program Title New Dimensions Radio
Description The national radio series that dares to challenge conventional wisdom featuring interviews on contemporary problems and core issues.

Genre T, P **# of Episodes** **Length in minutes** 59:00
Frequency weekly **Tape Format** Sat **Cost**

Program Title Pickleberry Pie
Description Features relevant to young lives.

Genre I **# of Episodes** **Length in minutes**
Frequency **Tape Format** **Cost**

Program Title Innocents Abroad
Description An educational travel show featuring cultural, social, geographical and historical aspects of various countries with folk fables, ethnic music and interviews.

Genre E, O **# of Episodes** 6 **Length in minutes** 29
Frequency **Tape Format** cass **Cost** 4

The following shows are produced in the state or province of CO sorted alphabetically by program title.

Contact Cary Wolfson Red Rooster Productions 1514 North St. Boulder 303-443-7245	Producer CO 80304 fax	Program Title Blues from the Red Rooster Lounge Description Blues in an informative, humorous format.	Genre M Frequency	# of Episodes Tape Format	Length in minutes Cost
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The following shows are produced in the state or province of CT sorted alphabetically by program title.

Contact Scott Harris WPKN Radio 244 University Ave. Bridgeport 203-846-8324	Public Affairs Dir. CT 06604 fax 203-576-4543	Program Title The Global Environmental Crisis Description Environmental panel with special focus given to U. S. responsibility in the post-cold war era and the compatibility of market economic systems with the earth's ecological survival.	Genre P Frequency	# of Episodes 1 Tape Format cass	Length in minutes 59 Cost
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The following shows are produced in the state or province of DC sorted alphabetically by program title.

Contact Evelyn Cassidy AP Broadcast Services 1825 K Street, NW, Suite 615 Washington 202-955-7243	DC 20006-0006 fax	Program Title AP-Associated Press News Description	Genre N Frequency	# of Episodes Tape Format wire	Length in minutes Cost
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Contact M. J. Jacobsen National Geographic Society 1145 17th St., NW Washington 202-857-7759	DC 20036 fax	Program Title Geography PSA Description Encourages audience to promote restoration of geography education in schools.	Genre A Frequency	# of Episodes Tape Format	Length in minutes :30 Cost
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Contact National Public Radio 2025 M Street NW Washington 202-822-2000	DC 20036 fax 202-822-2329	Program Title Various Description News, informational and educational programming available. Please contact NPR for more details on specific programs.	Genre I, N Frequency	# of Episodes Tape Format	Length in minutes Cost
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Contact Sandra Rattley The HOTHOUSE Project National Public Radio 2025 M Street NW Washington 800-235-1212x2369	Sr. Producer DC 20036 fax 202-822-2329	Program Title Hothouse Project Description NPR's Division of Cultural Programs is aggressively seeking programming which reflects and promotes cultural diversity and celebrates the richness of American culture.	Genre I Frequency	# of Episodes Tape Format	Length in minutes Cost
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Contact George Cascay Dialogue The Woodrow Wilson Center 1000 Jefferson Drive Washington 202-287-3000	DC 20560 fax	Program Title Dialogue Description Talk show focusing on international and national affairs, history and culture, produced in conjunction with Radio Smithsonian and APR.	Genre P Frequency weekly	# of Episodes Tape Format Sat	Length in minutes 30 Cost
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The following shows are produced in the state or province of GA sorted alphabetically by program title.

Contact Dr. Charles Stanley 777 W. Peach St. Atlanta 404-347-8500	GA 30308 fax	Program Title In Touch Description Program discussing religious issues.	Genre I Frequency	# of Episodes Tape Format reel	Length in minutes Cost
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<i>Contact</i> Doug Partusch P. O. Box 110 Athens 614-593-4979	<i>Producer</i> GA 45701 fax	<i>Program Title</i> Family Health <i>Description</i> Short updates on health issues and how one can stay healthy. <i>Genre</i> H <i># of Episodes</i> <i>Length in minutes</i> 2 <i>Frequency</i> <i>Tape Format</i> CD <i>Cost</i>
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The following shows are produced in the state or province of IA *sorted alphabetically by program title.*

<i>Contact</i> Mary Gray The Stanley Foundation 216 Sycamore St., Suite 500 Muscatine 800-767-1929	<i>IA</i> 52761-3831 fax	<i>Program Title</i> Common Ground <i>Description</i> Radio series on world affairs. <i>Genre</i> P <i># of Episodes</i> <i>Length in minutes</i> <i>Frequency</i> <i>Tape Format</i> <i>Cost</i>
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The following shows are produced in the state or province of IL *sorted alphabetically by program title.*

<i>Contact</i> Jimm Seaney WJMU Millikin U. 1184 W. Main Decatur 217-424-6369	<i>Station Mgr.</i> IL 62526 fax	<i>Program Title</i> Big Band Bash <i>Description</i> Music program featuring big band music from the early twenties to contemporary. <i>Genre</i> M <i># of Episodes</i> <i>Length in minutes</i> 60 <i>Frequency</i> weekly <i>Tape Format</i> Cass <i>Cost</i>
<i>Contact</i> Yana Davis/Mike Zeiten WSIU Southern Illinois U. 1048 Communications SIUC Carbondale 618-453-6164/6185	<i>Programming/Operations</i> IL 62901 fax	<i>Program Title</i> Celtic Connections <i>Description</i> Program of music from the Celtic lands including Ireland, Scotland, Wales and Brittany. <i>Genre</i> M <i># of Episodes</i> <i>Length in minutes</i> 60 <i>Frequency</i> weekly <i>Tape Format</i> R <i>Cost</i> 25/reel
<i>Contact</i> Michael Beck Independent Music Network P.O. Box 3516 Carbondale 618-549-8373	<i>IL</i> 62902-3516 fax	<i>Program Title</i> Guide Wire Radio <i>Description</i> Independently produced alternative rock program. <i>Genre</i> M <i># of Episodes</i> <i>Length in minutes</i> <i>Frequency</i> <i>Tape Format</i> Cass <i>Cost</i>

The following shows are produced in the state or province of LA *sorted alphabetically by program title.*

<i>Contact</i> James Vail KSLU Southeast Louisiana U. Box 783 Hammond 504-549-2330	<i>Producer</i> LA 70402 fax	<i>Program Title</i> CineMusic <i>Description</i> Program on the music on TV and in films, commentary by host and some interviews with composers. <i>Genre</i> M <i># of Episodes</i> 26 <i>Length in minutes</i> 60 <i>Frequency</i> <i>Tape Format</i> cass <i>Cost</i>
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The following shows are produced in the state or province of MA *sorted alphabetically by program title.*

<i>Contact</i> Jojo Thirasilpa WAMH Amherst College Box 1815, Amherst College, P. O. Box 5000 Amherst 413-542-2224	<i>News Director</i> MA 01002-5000 fax	<i>Program Title</i> Off the Record <i>Description</i> News magazine presenting in depth news analysis, political commentary, arts reviews and unique features. <i>Genre</i> N <i># of Episodes</i> 10 <i>Length in minutes</i> 60 <i>Frequency</i> weekly <i>Tape Format</i> cass <i>Cost</i>
<i>Contact</i> Dan O'Donnell WTBR-FM Pittsfield High School Valentine Rd. Pittsfield 413-499-9348	<i>Advisor</i> MA 01201 fax	<i>Program Title</i> In Black America <i>Description</i> Program produced by local DJs for the black community. <i>Genre</i> E, T <i># of Episodes</i> <i>Length in minutes</i> <i>Frequency</i> 3 times a week <i>Tape Format</i> cass, R <i>Cost</i>

Contact Dan O'Donnell WTBR-FM Pittsfield High School Valentine Rd. Pittsfield 413-499-9348	Advisor MA 01201 fax	Program Title Bedtime Stories Description Program featuring bedtime stories such as Winnie the Pooh, Peter and the Wolf and other hip fables. Genre E, D # of Episodes Frequency twice a week Tape Format cass, R Length in minutes Cost
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The following shows are produced in the state or province of MD sorted alphabetically by program title.

Contact Bob Franklin WESM-FM U. of Maryland - Eastern Shore Princess Anne 512-471-1631	Executive Dir. MD 21853 fax	Program Title Like It Is Description News and public affairs program highlighting newsmakers and political, social, educational and entertaining professionals as well. Available through Longhorn Radio Network. Genre T # of Episodes Frequency Tape Format Length in minutes Cost
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The following shows are produced in the state or province of ME sorted alphabetically by program title.

Contact Denis Howard WRBC Bates College Box 495 Lewiston 207-777-7532	General Mgr. ME 04240 fax	Program Title What's Good? Description Steven Ciciotte & Evan Halper talk about what's good, including everything from wax lips to Bill Clinton... Genre T # of Episodes Frequency Tape Format Cass Length in minutes Cost
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Contact Denis Howard WRBC Bates College Box 495 Lewiston 207-777-7532	General Mgr. ME 04240 fax	Program Title New Music from Briefcase Description This program features music that is less than four weeks old... Genre M # of Episodes Frequency Tape Format Cass Length in minutes Cost
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Contact James Bean 12 Goodwin St. Newport 207-368-5866	Producer ME 04953-1250 fax 207-368-5866	Program Title Sound Currents of the Earth Description A global format of music and voices for a more peaceful planet. International, contemplative and spiritual musics from European record labels and beyond. Genre M # of Episodes 37 Length in minutes 56 Frequency weekly Tape Format D, Cass Cost 7/program
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The following shows are produced in the state or province of MI sorted alphabetically by program title.

Contact E. Chapman WSHJ Southfield Public Schools 24675 Lahser Rd. Southfield 313-746-8630	Coordinator MI 48034 fax	Program Title Fact, Fiction and Fantasy Description This program covers anything dealing with the 3 Fs. Genre T # of Episodes Frequency Tape Format reel Length in minutes Cost
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The following shows are produced in the state or province of MN sorted alphabetically by program title.

Contact APR-American Public Radio 100 North 6th St., Suite 900A Minneapolis 612-338-5000	 MN 55403 fax	Program Title Various Description News, informational and educational programming available. Please contact APR for more details on specific programs. Genre N, E, # of Episodes Frequency Tape Format Length in minutes Cost
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The following shows are produced in the state or province of **MO** sorted alphabetically by program title.

Contact Katherine Davenport Women's Int'l News Gathering Service P. O. Box 5307 Kansas City 816-361-7161	MO 64131 fax	Program Title WINGS Description Worldwide news and distribution service "for, by and about women of feminist perspectives."	Genre N Frequency	# of Episodes Tape Format	Length in minutes Cost
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The following shows are produced in the state or province of **NE** sorted alphabetically by program title.

Contact John Rosenow/Mary National Arbor Day Foundation 211 N. 12th St. Lincoln 402-474-5655	NE 68508 fax	Program Title Rainforest Rescue Description Promotes preservation of threatened rain forests.	Genre A Frequency	# of Episodes Tape Format	Length in minutes :30 Cost
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The following shows are produced in the state or province of **NJ** sorted alphabetically by program title.

Contact Ghosty WPSC William Patterson College 300 Pompton Rd. Wayne 201-595-2738	Producer NJ 07470 fax 201-595-2483	Program Title Psychedelic Bonfire Description Program featuring the latest techno/rave dance music, reviews, interviews and off-beat humor.	Genre M Frequency	# of Episodes 13 Tape Format	Length in minutes 60:00 Cost
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Contact Angelo Lewis WACH Atlantic City High School Albany & Atlantic Aves. Atlantic City 609-343-7300	Producer NJ 08401 fax	Program Title Totally Toni's Hard Attack Description Hard rock metal show with interviews, metal news and an announcer with an attitude.	Genre M Frequency	# of Episodes 8 Tape Format Cass	Length in minutes 120:00 Cost
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Contact Sean Carolan Hub City Spoke Repair Prods. 510 Daffodil Drive Jackson 908-905-8960	Executive Producer NJ 08527 fax	Program Title Hub City Spoke Repair Description Sketch comedy product. It's like radio, with your eyes closed.	Genre C Frequency	# of Episodes 31 Tape Format cass	Length in minutes 30 Cost
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Contact Sharon Llyod Religion in American Life 2 Queenston Place, room 200 Princeton 800-428-8292	Program Manager NJ 08540 fax	Program Title Invite a Friend PSA Description Encourages members of congregations to Invite a Friend to their house of worship.	Genre A Frequency	# of Episodes Tape Format	Length in minutes :30 Cost
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Contact Herb Sudzin Sudzin Country Video P. O. Box 766 Bound Brook 908-271-8244	Producer NJ 08805 fax	Program Title Sudzin Country Description Old country, new country, bluegrass and cajon music.	Genre M Frequency	# of Episodes Tape Format cass, R	Length in minutes Cost
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The following shows are produced in the state or province of **NY** sorted alphabetically by program title.

Contact Dennis Perrin Fairness and Accuracy in Reporting 130 W. 25th St. New York 212-633-6700	NY 10001 fax	Program Title Undercurrents by F.A.I.R. Description Exposes and explores mistakes, bigotry and bias in media.	Genre N Frequency	# of Episodes Tape Format	Length in minutes Cost
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Contact

Joseph Fox Communications
67-73 Spring St.
New York NY 10012
212-941-5600 fax

Contact

Communications Dept.
Leukemia Society of America
600 Third Ave.
New York NY 10016
212-573-8484 fax

Contact

Myra Cohen Director
Israel Broadcasting Service
800 Second Ave.
New York NY 10017
212-867-7584 fax

Contact

Myra Cohen Director
Israel Broadcasting Service
800 Second Ave.
New York NY 10017
212-867-7584 fax

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New York NY 10017
212-867-7584 fax

Contact

Myra Cohen Director
Israel Broadcasting Service
800 Second Ave.
New York NY 10017
212-867-7584 fax

Contact

Mark Hopkinson
845 Third Ave.
New York NY 10022
212-752-8400 fax

Program Title Music View

Description Music of and interview with alternative/popular music artists.

Genre M	# of Episodes	Length in minutes	
Frequency		Tape Format CD	Cost

Program Title Leukemia PSA

Description Promotes importance of research and early detection of leukemia.

Genre A	# of Episodes	Length in minutes :30	
Frequency		Tape Format	Cost

Program Title Israel Magazine

Description A lively digest of new and commentaries as well as medical, scientific and cultural features.

Genre P, N	# of Episodes	Length in minutes 28	
Frequency weekly		Tape Format cass	Cost

Program Title In the Holy Land

Description This program contains inspirational features and interviews with prominent Christians living in or visiting Israel.

Genre P, N	# of Episodes	Length in minutes 14	
Frequency monthly		Tape Format cass	Cost

Program Title Footnotes from the Holy Land

Description Short features about the people, places and events that have shaped the Bible and the history of Israel.

Genre P, N	# of Episodes 8	Length in minutes 1	
Frequency every 8 weeks		Tape Format cass	Cost

Program Title Farm News from Israel

Description Short features on the state-of-the-art in farm techniques and technology in Israel.

Genre P, N	# of Episodes 8	Length in minutes 1	
Frequency every 8 weeks		Tape Format cass	Cost

Program Title Notas De Tierra Santa

Description Short features in Spanish about the people, places and events that have shaped the Bible and history of Israel.

Genre P, N	# of Episodes 8	Length in minutes 1	
Frequency every 8 weeks		Tape Format cass	Cost

Program Title NewsPhone

Description News feed allowing broadcasters to tape the news portion of "IsraelMagazine" over the phone. Simply call (212)986-9669 to tape this insightful roundup of the week's events in Israel.

Genre P, N	# of Episodes	Length in minutes 14	
Frequency weekly		Tape Format phone	Cost

Program Title Newsbreaks from Britain

Description Series of one minute reports about news in Britain with actualities that can be recorded free and rebroadcast.

Genre N	# of Episodes	Length in minutes	
Frequency		Tape Format	Cost

Contact
Nancy Weil
ABC Radio Networks
125 West End Avenue
New York
212-456-5200

NY 10023
fax

Program Title ABC Radio News
Description

Genre	N	# of Episodes	Length in minutes
Frequency		Tape Format	Cost

Contact

Media America Radio
11 West 42nd St.
New York
212-302-1100

NY 10036
fax

Program Title King Biscuit Flour Hour
Description Award-Winning rock concert series.

Genre	M	# of Episodes	Length in minutes
Frequency		Tape Format	CD Cost

Contact

Media America Radio
11 West 42nd St.
New York
212-302-1100

NY 10036
fax

Program Title Up Close
Description Music Artist interview program with WNEW-FM radio personality, Dan Neer.

Genre	M	# of Episodes	Length in minutes
Frequency		Tape Format	CD Cost

Contact
Joy Levine

Track Marketing Co.
1290 Ave. of the Americas, 4th Floor
New York
800-541-4131

NY 10104
fax 212-541-5193

Program Title Coffee House Sessions
Description live in NYC.

Genre	M	# of Episodes	Length in minutes
Frequency		Tape Format	CD Cost

Contact
Joy Levine

Track Marketing Co.
1290 Ave. of the Americas, 4th Floor
New York
800-541-4131

NY 10104
fax 212-541-5193

Program Title The Other Side
Description An alternative music show with an electric format, recorded live in NYC.

Genre	M	# of Episodes	Length in minutes
Frequency		Tape Format	CD Cost

Contact
Joy Levine

Track Marketing Co.
1290 Ave. of the Americas, 4th Floor
New York
800-541-4131

NY 10104
fax 212-541-5193

Program Title Spin Radio Network
Description News, interviews and profiles on the newest music, hosted by SPIN magazine editors.

Genre	M	# of Episodes	Length in minutes
Frequency		Tape Format	CD Cost

Contact
Dennis Lopez
WHLC

Lehman College
250 Bedford Park Blvd. West
New York
212-960-8954

NY 10468
fax

Program Title Club 590
Description The best dance and techno mix.

Genre	M	# of Episodes	Length in minutes
Frequency		Tape Format	R Cost

Contact
Victoria Artech
WHLC

Lehman College
250 Bedford Park Blvd. West
New York
212-960-8954

NY 10468
fax

Program Title Mixed
Description Program with songs from a variety of music formats.

Genre	M	# of Episodes	Length in minutes
Frequency		Tape Format	R Cost

Contact

Radio Ventures
7 East Cherry St.
Floral Park
516-258-2250

NY 11001
fax

Program Title Rock Over London
Description AOR/modern rock program produced in London.

Genre	M	# of Episodes	Length in minutes
Frequency		Tape Format	CD Cost

Contact

Radio Ventures
7 East Cherry St.
Floral Park
516-258-2250

NY 11001
fax

Program Title UK Chart Attack

Description Top 40/dance/alternative program produced in London.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Contact

Robert Haber
CMJ

245 Great Neck Rd., 3rd Floor

Great Neck NY 11021
516-466-6000 fax

Program Title TDK New Music Report

Description

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format	Cost

Contact

Sue Zizza Exec. Producer
The Sound Foundation, Ltd.
WRHU-FM Radio Hofstra U.
100 Fulton Ave.

Hempstead NY 11550
516-463-5106 fax

Program Title The Radio Works

Description Award winning radio theatre series.

Genre C,D	# of Episodes	Length in minutes
Frequency series	Tape Format	Cost

Contact

Jamie T. Deming Producer
Children's Radio Productions
6193 Northern Blvd.

E. Norwich NY 11732
516-922-7307 fax

Program Title Kids ALive!

Description Interviews, features and music geared for children's programming.

Genre O, M	# of Episodes	Length in minutes
Frequency	Tape Format	Cost

Contact

Fr. Jim Vlaun Producer
WRSJ
St. John the Baptist H.S.
1170 Montauk Hwy.

West Islip NY 11795
516-587-8000 fax

Program Title Religion and Rock

Description This music program is non-sectarian featuring AOR music and segues centered on a weekly theme.

Genre M	# of Episodes	Length in minutes 60
Frequency weekly	Tape Format cass	Cost

Contact

Ronald Pesha Faculty Advisor
WGFR
Adirondack Community College

Bay Road
Queensbury NY 12804-1498
518-793-4491 fax 518-745-1433

Program Title An Adirondack Reflection

Description One minute environmental show sponsored by the Adirondack Mountain Club.

Genre E	# of Episodes	Length in minutes 1:00
Frequency daily	Tape Format cass	Cost

Contact

ZBS Foundation
RR#1 Box 1201
Fort Edward
518-695-6406

NY 12828
fax

Program Title The Fourth Tower of Inverness

Description Young Jack Flanders enters the Victorian mansion Inverness and finds himself in strange worlds of myth and mystical fantasy.

Genre D	# of Episodes 13	Length in minutes 30
Frequency	Tape Format cass	Cost \$50/13

Contact

ZBS Foundation
RR#1 Box 1201
Fort Edward
518-695-6406

NY 12828
fax

Program Title The Fourth Tower of Inverness

Description Young Jack Flanders enters the Victorian mansion Inverness and finds himself in strange worlds of myth and mystical fantasy.

Genre D	# of Episodes 13	Length in minutes 30
Frequency	Tape Format cass	Cost \$50/13

Contact		Program Title Moon Over Morocco
ZBS Foundation		Description Our hero travels to Morocco and finds the entrance to the lost world where knowledge of magic is key.
RR#1 Box 1201		
Fort Edward	NY 12828	Genre D # of Episodes 13 Length in minutes 30
518-695-6406	fax	Frequency Tape Format cass Cost \$50/13
Contact		Program Title Dreams of Rio
ZBS Foundation		Description Our hero escapes from the U.S., a country transformed into a giant shopping mall and undertakes a journey to Rio – the beginning of an endless chain of chilling plot twists.
RR#1 Box 1201	NY 12828	Genre D # of Episodes 13 Length in minutes 30
Fort Edward	fax	Frequency Tape Format LP Cost \$50/13
518-695-6406		
Contact		Program Title The Incredible Adventures of Jack Flanders
ZBS Foundation		Description Jack finds himself in a strange other-world of magic each time he sits in his green velvet overstuffed chair.
RR#1 Box 1201	NY 12828	Genre D # of Episodes 13 Length in minutes 30
Fort Edward	fax	Frequency Tape Format cass Cost \$50/13
518-695-6406		
Contact		Program Title Saratoga Springs
ZBS Foundation		Description This program follows the lives, love, misfortune and spiritual slumberings of the locals of this spa town.
RR#1 Box 1201	NY 12828	Genre D # of Episodes 13 Length in minutes 30
Fort Edward	fax	Frequency Tape Format cass Cost \$50/13
518-695-6406		
Contact		Program Title Ruby
ZBS Foundation		Description Fast-paced and funny intergalactic entertainment on the planet Summa Nulla. (Three separate series are available at separate costs.)
RR#1 Box 1201	NY 12828	Genre C # of Episodes 13 Length in minutes 30
Fort Edward	fax	Frequency Tape Format Cass, Sat Cost \$50/13
518-695-6406		
Contact		Program Title The James Faraday Show
Jim Klauck		Description A nationwide, issue oriented interactive talk program.
CRN	Senior VP	
Corporate Plaza		
Kattskill Bay	NY 12844-0180	Genre I # of Episodes Length in minutes 60
800-793-6001	fax	Frequency Tape Format cass Cost
Contact		Program Title Eastman Discoveries
James Termetto		Description A conversation/music series exploring the many facets of music including composition, performance, plus related activities and professions.
WRUR	Dir. of Special Programs	
U. of Rochester		
CPU Box 277356	NY 14627-7356	Genre I, M # of Episodes 67 Length in minutes
Rochester	fax	Frequency Tape Format cass Cost
716-275-6400		
Contact		Program Title Eastman Discoveries
Jay Anthony		Description A conversation series exploring the many facets of music including composition, performance, plus related activities and professions.
URB/ WRUR	Producer	
U. of Rochester		
CPU Box 277356	NY 14627-7356	Genre M # of Episodes 31 Length in minutes 30:00- 50:00
Rochester	fax	Frequency weekly Tape Format Cass Cost free
716-275-6400		

The following shows are produced in the state or province of OH sorted alphabetically by program title.

Contact Thomas German WMCO Muskingham College Stormont St. New Concord 614-826-8380	Operations Mgr. OH 43762 fax 614-826-8404	Program Title Beyond the Headlines Description A public affairs show which ties together the campus and community by covering topics pertinent to both. Genre P # of Episodes Frequency weekly Tape Format cass Cost Length in minutes
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The following shows are produced in the state or province of OK sorted alphabetically by program title.

Contact Mike Jett Special projects Dept. Northeastern State U. N. Grand Tahlequah 918-456-5511x6100	Coordinator OK 74464-7098 fax	Program Title Take One Description Recorded jazz and blue student performances. Genre M # of Episodes 3 Length in minutes 30 Frequency Tape Format cass Cost
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Contact Mike Jett Special projects Dept. Northeastern State U. N. Grand Tahlequah 918-456-5511x6100	Coordinator OK 74464-7098 fax	Program Title Fresh Trax Description Original production music. Genre M # of Episodes Length in minutes Frequency Tape Format cass Cost
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Contact Mike Jett Special projects Dept. Northeastern State U. N. Grand Tahlequah 918-456-5511x6100	Coordinator OK 74464-7098 fax	Program Title Great Expectations Description Good for elementary education programs, this show features Marva Collins teaching methodology in action. Genre E # of Episodes 1 Length in minutes 10 Frequency Tape Format cass Cost
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The following shows are produced in the state or province of ON sorted alphabetically by program title.

Contact Dave Somers The Comedy Zone 3 Aberlady Rd. Toronto 416-503-3141	Coordinator ON M8Z 2J2 fax	Program Title The Comedy Zone Description College-oriented comedy shows and bits. Genre C # of Episodes Length in minutes Frequency Tape Format Cost
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The following shows are produced in the state or province of PA sorted alphabetically by program title.

Contact Mark Wanko Bijou Creative Audio 239 Schuyler Ave. Kingston 717-288-1855	Coordinator PA 18704 fax	Program Title Cross Country Description New country/rock music from around the nation. Genre M # of Episodes Length in minutes Frequency Tape Format CD Cost
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Contact Mark Wanko Bijou Creative Audio 239 Schuyler Ave. Kingston 717-288-1855	Coordinator PA 18704 fax	Program Title Frat House Description Potpourri of zany songs and bits and calls to various schools for features. Genre M # of Episodes Length in minutes Frequency Tape Format CD Cost
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Contact Mark Wanko Bijou Creative Audio 239 Schuyler Ave. Kingston 717-288-1855	Coordinator PA 18704 fax	Program Title Global Party Description New International music as an alternative to today's pop orientated radio. Genre M # of Episodes Length in minutes Frequency Tape Format CD Cost
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Contact
Mark Wanko
Bijou Creative Audio
239 Schuyler Ave.
Kingston
717-288-1855

PA 18704
fax

Program Title Mindstream
Description New age and jazz music with tongue-in-cheek disc jockey.

Genre M	# of Episodes	Length in minutes	
Frequency	Tape Format CD	Cost	

Contact
Tony Buck
Western Public Radio
P.O. Box 131
Mario Station
215-878-9364

Producer

Program Title Thinking about Drinking
Description Documentaries about alcohol problems in society.

Genre I	# of Episodes 12	Length in minutes 28:30	
Frequency	Tape Format Cass	Cost	

Contact
Beth Parke
Consider the Alternatives
5808 Greene St.
Philadelphia
215-848-4100

PA 19144
fax

Program Title Consider the Alternatives
Description Documentary on critical global issues.

Genre P	# of Episodes	Length in minutes	
Frequency	Tape Format	Cost	

The following shows are produced in the state or province of QU sorted alphabetically by program title.

Contact
Kathy VanBronswyk
CFRO-FM/Vancouver
La Bande Magnetique, Inc.
3575 St. Laurent, #345
Montreal
514-849-1392

QU H2X 2T7
fax

Program Title The Haters, Merzbow & B.C. Jenson
Description Musical program focusing on groups wroking on "destroyed" and industrial music.

Genre M	# of Episodes	Length in minutes 30:00	
Frequency	Tape Format	Cost \$7	

Contact
Kathy VanBronswyk
CFRU
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Exec. Prod.

QU H2X 2T7
fax

Program Title Angela Y. Davis: War, Race & Gender
Description From a Toronto benefit for the People of the Pines, Angela Davis speaks on the Gulf War and the rights of women and people of color.

Genre I	# of Episodes 1	Length in minutes 26:15	
Frequency	Tape Format	Cost \$7	

Contact
Kathy VanBronswyk
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Exec. Prod.

QU H2X 2T7
fax

Program Title The Billionaire Club
Description Norwegian groups play various styles of music.

Genre M	# of Episodes	Length in minutes	
Frequency	Tape Format	Cost \$7	

Contact
Kathy VanBronswyk
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Exec. Prod.

QU H2X 2T7
fax

Program Title Oppression, Resistance and hope in El Salvador
Description Discussion on history of government oppression, civil opposition, women's movement and possibilities of peace.

Genre	# of Episodes 1	Length in minutes 29:30	
Frequency	Tape Format	Cost \$7	

Contact
Kathy VanBronswyk
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Exec. Prod.

QU H2X 2T7
fax

Program Title Rebuilding Rural Community
Description Interview with Brewster Kneen discussing rural community, potential for new relationship between farmers and consumers.

Genre P	# of Episodes	Length in minutes 29:30	
Frequency	Tape Format	Cost \$7	

Contact
Kathy VanBronswyk Exec. Prod.
CRSG, University of Concordia
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Contact
Kathy VanBronswyk Exec. Prod.
CFRU
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Contact
Kathy VanBronswyk Exec. Prod.
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Contact
Kathy VanBronswyk Exec. Prod.
La Bande Magnetique, Inc.
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La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Contact
Kathy VanBronswyk Exec. Prod.
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Contact
Linda Ross Producer
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Program Title NCRA Compilation Cassette 1991
Description Canadian noncommercial music groups recorded by
Concordia radio station CRSG.

Genre M	# of Episodes 1	Length in minutes 30:00
Frequency	Tape Format Cass	Cost \$7

Program Title Celebration of Entropy
Description Abstract soundwork as part of Jupiter-Larsen's anti-music.

Genre M	# of Episodes 1	Length in minutes 30:00
Frequency	Tape Format Cass	Cost \$7

Program Title DFM Demonstration Program
Description Demonstration of a radio show using information.

Genre M	# of Episodes 1	Length in minutes 30:00
Frequency	Tape Format Cass	Cost \$7

Program Title Radio Free Banff
Description Compilation of original radio programs produced as part of
the Radio Free Banff Project.

Genre M	# of Episodes 1	Length in minutes 45:00
Frequency	Tape Format	Cost \$7

Program Title The Face of the Contra
Description

Genre	# of Episodes	Length in minutes
Frequency	Tape Format	Cost \$7

Program Title Constanze
Description The true story of the wife of Mozart, focusing on the last ten
years of her life with the composer.

Genre I	# of Episodes	Length in minutes
Frequency	Tape Format	Cost \$5

Program Title The Greening of the Garbage
Description Updates on the new recycling movement.

Genre P	# of Episodes	Length in minutes
Frequency	Tape Format	Cost \$20

Program Title Guatemala: A Curtain of Silence
Description

Genre P	# of Episodes 1	Length in minutes
Frequency	Tape Format	Cost \$7

Program Title Native Women and the Circle
Description Documentary examining the lives of Native American women
over three generations and how these lives have changed in
association home, school, communities, etc.

Genre I	# of Episodes 1	Length in minutes 30:00
Frequency	Tape Format cass	Cost \$7

Contact
Linda Ross
CFRU, U. of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Producer

QU H2X 2T7
fax

Program Title The Innocent Victims of War
Description Discussion on the impact of the Gulf War on Iraqi society.

Genre I **# of Episodes 1** **Length in minutes 27:30**
Frequency **Tape Format** **cass** **Cost \$7**

Contact
Linda Ross
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Producer

QU H2X 2T7
fax

Program Title From the Grassroots Up
Description Program discussing current unrest in Africa and possible solutions from grassroots projects to Pan-Africanism.

Genre I **# of Episodes 2** **Length in minutes 28:00**
Frequency **Tape Format** **Cost \$7**

Contact
LINDA ROSS
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Producer

QU H2X 2T7
fax

Program Title The Rise and Fall of the German Greens
Description

Genre **# of Episodes** **Length in minutes 28:30**
Frequency **Tape Format** **Cost**

Contact
Linda Ross
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Producer

QU H2X 2T7
fax

Program Title Indigenous Cultivation in El Salvador
Description Interview with Qu'hetashu Tal from El Salvador discussing traditional econological values.

Genre I **# of Episodes 1** **Length in minutes 28:00**
Frequency **Tape Format** **Cost**

Contact
Linda Ross
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Producer

QU H2X 2T7
fax

Program Title Defending the Oldman River
Description The leader of the Lonefighters, Milton Born with a Tooth, discusses his battle to save the Oldman River in Alberta.

Genre P **# of Episodes 1** **Length in minutes 29:30**
Frequency **Tape Format** **cass** **Cost**

Contact
Linda Ross
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

Producer

QU H2X 2T7
fax

Program Title The Gulf War and the Destuction of Iraq
Description Interview with former U. N. economic advisor to Iraq, Atif Kubursi.

Genre T **# of Episodes 1** **Length in minutes 28:00**
Frequency **Tape Format** **cass** **Cost \$7**

The following shows are produced in the state or province of TX sorted alphabetically by program title.

Contact
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin
512-471-1631

Producer

TX 78712
fax

Program Title AMEX Business Report
Description The radio program of the American Stock Exchange.

Genre E **# of Episodes** **Length in minutes**
Frequency **Tape Format** **Cass** **Cost \$32/qtr.**

Contact
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin
512-471-1631

Producer

TX 78712
fax

Program Title Asian Communique
Description The issues and experiences which affects Asians and Asian Americans.

Genre I **# of Episodes** **Length in minutes**
Frequency **Tape Format** **Cass** **Cost \$42/qtr.**

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

George Cascay
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

Bruce Roberts
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

Betsy Pilkington
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title BBC Science Magazine

Description New discoveries and developments in the world of science and technology.

Genre	E	# of Episodes	Length in minutes
Frequency			Tape Format Cass Cost \$52/qtr.

Program Title Cypress Avenue

Description Examines the world of popular music with commentaries and history.

Genre	M	# of Episodes	Length in minutes
Frequency			Tape Format Cass Cost \$62/qtr.

Program Title The Environment Show

Description Focus on environmental issues with national experts.

Genre	E	# of Episodes	Length in minutes
Frequency			Tape Format Cass Cost

Program Title Evolution of Jazz

Description The "Who's Who" of jazz and the music they play.

Genre	M	# of Episodes	Length in minutes
Frequency			Tape Format Cass Cost \$82/qtr

Program Title Cambridge Forum

Description The news behind today's news discussed by authoritative speakers.

Genre	N	# of Episodes	Length in minutes
Frequency			Tape Format Cass Cost \$52/qtr

Program Title Fifty-One Percent

Description How the news of the day affects women and how women affect the news of the day.

Genre	PA	# of Episodes	Length in minutes
Frequency			Tape Format Cass Cost \$52/qtr

Program Title Forum

Description New information on current affairs and cultural topics with a variety of presentation formats.

Genre	N	# of Episodes	Length in minutes
Frequency			Tape Format Cass Cost \$42/qtr

Program Title The Health Show

Description The nation's top health experts give medical information and health tips.

Genre	E	# of Episodes	Length in minutes
Frequency			Tape Format Cass Cost \$52/qtr.

Contact

John L. Hanson, Jr.
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

Hazen Schumaker
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

Bob Franklin
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

Bob Franklin
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

KUT-FM, U of Texas
Longhorn Radio Network
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Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title In Black America

Description African American news which includes interviews, documentaries, etc.

Genre N	# of Episodes	Length in minutes
Frequency	Tape Format	Cass Cost

Program Title Jazz Revisited

Description An informative look at the first "golden age" of jazz, 1917-47.

Genre PA	# of Episodes	Length in minutes
Frequency	Tape Format	Cass Cost \$52/qr.

Program Title The Law Show

Description An in-depth look at the legal issues of the day by legal educators, judges, prosecutors, defense lawyers and reporters.

Genre P	# of Episodes	Length in minutes
Frequency	Tape Format	Cass Cost \$52/qr.

Program Title Like It Is

Description Relevant contemporary issues in the African-American community.

Genre P	# of Episodes	Length in minutes
Frequency	Tape Format	Cass Cost \$52/qr

Program Title Living well

Description Information on a variety of topics including personal finance, helath, nutrition, exercise, fun and games, food and cooking, the arts, getting along.

Genre H	# of Episodes	Length in minutes
Frequency	Tape Format	Cass Cost \$52/qr

Program Title Long Live Rock

Description Examining rock music from its guitar heroes and supergroups to trendsetters and singer/songwriters.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format	Cass Cost \$82/qr

Program Title The Next Two Hundred Years

Description Evaluation of the American Experience and the nation's future.

Genre P	# of Episodes	Length in minutes
Frequency	Tape Format	Cass Cost \$42/qr.

Program Title Performing Arts Profile

Description Interviews with prominent people on the performing arts and discussion of the role of the arts in society.

Genre T	# of Episodes	Length in minutes
Frequency	Tape Format	Cass Cost \$52/qr

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title Weather Whys

Description Two-minute feature presenting facts about the weather including weather phenomena, history, prediction and technology.

Genre PA	# of Episodes	Length in minutes	
Frequency		Tape Format Cass	Cost \$40/qtr

Contact

Rita Pirone-Noak Marketing Dir.
U. of Texas
RLM 15.308
Austin TX 78712
512-471-5285 fax

Program Title Stardate

Description 2 minute daily astronomy series which covers skywatching and other related topics.

Genre I	# of Episodes 365	Length in minutes	
Frequency daily		Tape Format CD	Cost \$563/yr

Contact

Byrd and Block Communications, Inc.
P. O. Box 2203
Austin TX 78768
fax

Program Title Earth and Sky

Description Environmental updates on the earth and atmosphere.

Genre I	# of Episodes	Length in minutes 2	
Frequency		Tape Format CD	Cost

The following shows are produced in the state or province of UK sorted alphabetically by program title.

Contact

Susan Sanguinetti
BBC World Service
Bush House, PO Box 76, Strand
London UK W2CB 2HP
011-71-257-2792 fax

Program Title Various

Description

Genre P	# of Episodes	Length in minutes	
Frequency		Tape Format	Cost

The following shows are produced in the state or province of VA sorted alphabetically by program title.

Contact

Bill Roberts
NBC Radio News
P. O. Box 3233
Leesburg VA 22075
703-685-2585 fax

Program Title NBC Radio News

Description

Genre N	# of Episodes	Length in minutes	
Frequency		Tape Format	Cost

Contact

David Gallagher Public Relations Dir.
American Diabetes Association
1660 Duke St.
Alexandria VA 22314
703-549-1500x338 fax

Program Title Diabetes PSA

Description Promotes awareness of undiagnosed diabetes.

Genre A	# of Episodes	Length in minutes :30	
Frequency		Tape Format	Cost

Contact

David Horton Alumni Affairs
WVRU
Radford U.
P. O. Box 6973
Radford VA 24142
703-831-5180 fax 703-831-5893

Program Title Jazz Notes

Description From early jazz to avante garde, the emphasis in this program is on improvisation with great albums from prominent artists.

Genre M	# of Episodes 190	Length in minutes 60	
Frequency		Tape Format cass, V	Cost

Contact

Jim Newberne Producer
WVRU
Radford U.
P. O. Box 6973
Radford VA 24142
703-831-5180 fax 703-831-5893

Program Title Long Live Rock

Description This program examines the influential and legendary artists in rock from the 1960s to the 1990s.

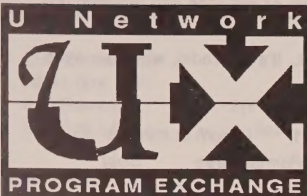
Genre M	# of Episodes 70	Length in minutes 60	
Frequency		Tape Format cass, reel	Cost

The following shows are produced in the state or province of WI sorted alphabetically by program title.

Contact
Steve Pomplum Editor
Institute for the Environmental Studies
U. of Wisconsin
515 N. Park./ 15 Science Hall
Madison WI 53706
608-263-5599 fax

Program Title Earth Watch
Description Program focusing on a broad range of environmental topics from natural history to current news.

Genre E **# of Episodes** 26 **Length in minutes** 2
Frequency biweekly **Tape Format** cass **Cost**



U NETWORK PROGRAM EXCHANGE

Here's your chance to circulate your programs to a national audience! U/X is the U Network Program Exchange Service, a comprehensive directory featuring programs by and for students and independent producers. Here's how it works:

COMPENSATION:

- Most programs listed in the U/X

Directory are free. Cost programs are noted as such.

- In order to properly compensate producers, U Network *suggests* paying the program provider a dubbing-fee of \$5/hour, current market price of the tape(s) sent and all postage/handling costs or making an equal program exchange.

- These are only suggested guidelines and the actual compensation should be determined by both parties involved.

OBTAINING PROGRAMS THROUGH U/X:

While U Network provides the listings for programs, it is up to the individuals at each institution to physically exchange the programs.

- Tape format codes: R(eel), Cass(ette), CD, Sat(ellite)
- Genre codes: A(ds/promos/psa), C(omedy), D(rama), E(duc.'l), F(ilm/movie), G(ameshow), H(ealth), I(ssues), L(ive), M(usic), N(ews), O(dds-n-ends/variety), P(ublic Affairs/Doc), S(ports), T(alk/intvw), X(perimental)

The following shows are classified under the genre code A and are sorted alphabetically by state or province and program title.

Contact

Magic Johnson Foundation
2029 Century Park East, suite 810
Los Angeles CA 90067
310-785-0201 fax 310-785-0131

Program Title HIV/AIDS PSA

Description Promotes awareness of HIV/AIDS.

Genre A	# of Episodes 3	Length in minutes :30
Frequency	Tape Format	Cost

Contact

M. J. Jacobsen
National Geographic Society
1145 17th St., NW
Washington DC 20036
202-857-7759 fax

Program Title Geography PSA

Description Encourages audience to promote restoration of geography education in schools.

Genre A	# of Episodes	Length in minutes :30
Frequency	Tape Format	Cost

Contact

John Rosenow/Mary
National Arbor Day Foundation
211 N. 12th St.
Lincoln NE 68508
402-474-5655 fax

Program Title Rainforest Rescue

Description Promotes preservation of threatened rain forests.

Genre A	# of Episodes	Length in minutes :30
Frequency	Tape Format	Cost

Contact

Sharon Llyod Program Manager
Religion in American Life
2 Queenston Place, room 200
Princeton NJ 08540
800-428-8292 fax

Program Title Invite a Friend PSA

Description Encourages members of congregations to Invite a Friend to their house of worship.

Genre A	# of Episodes	Length in minutes :30
Frequency	Tape Format	Cost

Contact

Communications Dept.
Leukemia Society of America
600 Third Ave.
New York NY 10016
212-573-8484 fax

Program Title Leukemia PSA

Description Promotes importance of research and early detection of leukemia.

Genre A	# of Episodes	Length in minutes :30
Frequency	Tape Format	Cost

Contact

David Gallagher Public Relations Dir.
American Diabetes Association
1660 Duke St.
Alexandria VA 22314
703-549-1500x338 fax

Program Title Diabetes PSA

Description Promotes awareness of undiagnosed diabetes.

Genre A	# of Episodes	Length in minutes :30
Frequency	Tape Format	Cost

The following shows are classified under the genre code C and are sorted alphabetically by state or province and program title.

Contact Sean Carolan Hub City Spoke Repair Prods. 510 Daffodil Drive Jackson NJ 08527 908-905-8960 fax	Executive Producer	Program Title Hub City Spoke Repair Description Sketch comedy product. It's like radio, with your eyes closed.	Genre C	# of Episodes 31	Length in minutes 30	Frequency	Tape Format cass	Cost
Contact ZBS Foundation RR#1 Box 1201 Fort Edward NY 12828 518-695-6406 fax		Program Title Ruby Description Fast-paced and funny intergalactic entertainment on the planet Summa Nulla. (Three separate series are available at separate costs.)	Genre C	# of Episodes 13	Length in minutes 30	Frequency	Tape Format Cass, Sat	Cost \$50/13
Contact Dave Somers The Comedy Zone 3 Aberlady Rd. Toronto ON M8Z 2J2 416-503-3141 fax		Program Title The Comedy Zone Description College-oriented comedy shows and bits.	Genre C	# of Episodes	Length in minutes	Frequency	Tape Format	Cost

The following shows are classified under the genre code C,D and are sorted alphabetically by state or province and program title.

Contact Sue Zizza The Sound Foundation, Ltd. WRHU-FM Radio Hofstra U. 100 Fulton Ave. Hempstead NY 11550 516-463-5106 fax	Exec. Producer	Program Title The Radio Works Description Award winning radio theatre series.	Genre C,D	# of Episodes	Length in minutes	Frequency series	Tape Format	Cost
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The following shows are classified under the genre code D and are sorted alphabetically by state or province and program title.

Contact Bob Lewis AVC Corporation 4 Commercial Blvd. Novato CA 94949 415-883-7701 fax		Program Title The Mind's Eye Description Radio plays adapted from the classics.	Genre D	# of Episodes	Length in minutes	Frequency	Tape Format	Cost
Contact Ted Ward Foundation for Life Action P. O. Box 48932-90048/902 S. Burnside Ave. Los Angeles CA 90036 213-933-5591 fax 213-939-5795	Production Mgr.	Program Title How to Raise a Child of God Description This program deals with the future of the planet and the children being born in this age of haste, waste and egocentrism.	Genre D	# of Episodes 8	Length in minutes 30	Frequency call for details	Tape Format Cass	Cost 10.90
Contact ZBS Foundation RR#1 Box 1201 Fort Edward NY 12828 518-695-6406 fax		Program Title The Fourth Tower of Inverness Description Young Jack Flanders enters the Victorian mansion Inverness and finds himself in strange worlds of myth and mystical fantasy.	Genre D	# of Episodes 13	Length in minutes 30	Frequency	Tape Format cass	Cost \$50/13
Contact ZBS Foundation RR#1 Box 1201 Fort Edward NY 12828 518-695-6406 fax		Program Title The Fourth Tower of Inverness Description Young Jack Flanders enters the Victorian mansion Inverness and finds himself in strange worlds of myth and mystical fantasy.	Genre D	# of Episodes 13	Length in minutes 30	Frequency	Tape Format cass	Cost \$50/13

Contact

ZBS Foundation
RR#1 Box 1201
Fort Edward NY 12828
518-695-6406 fax

Contact

ZBS Foundation
RR#1 Box 1201
Fort Edward NY 12828
518-695-6406 fax

Contact

ZBS Foundation
RR#1 Box 1201
Fort Edward NY 12828
518-695-6406 fax

Contact

ZBS Foundation
RR#1 Box 1201
Fort Edward NY 12828
518-695-6406 fax

Program Title Moon Over Morocco

Description Our hero travels to Morocco and finds the entrance to the lost world where knowledge of magic is key.

Genre D **# of Episodes** 13 **Length in minutes** 30
Frequency **Tape Format** cass **Cost** \$50/13

Program Title Dreams of Rio

Description Our hero escapes from the U.S., a country transformed into a giant shopping mall and undertakes a journey to Rio – the beginning of an endless chain of chilling plot twists.

Genre D **# of Episodes** 13 **Length in minutes** 30
Frequency **Tape Format** LP **Cost** \$50/13

Program Title The Incredible Adventures of Jack Flanders

Description Jack finds himself in a strange other-world of magic each time he sits in his green velvet overstuffed chair.

Genre D **# of Episodes** 13 **Length in minutes** 30
Frequency **Tape Format** cass **Cost** \$50/13

Program Title Saratoga Springs

Description This program follows the lives, love, misfortune and spiritual slumberings of the locals of this spa town.

Genre D **# of Episodes** 13 **Length in minutes** 30
Frequency **Tape Format** cass **Cost** \$50/13

The following shows are classified under the genre code E and are sorted alphabetically by state or province and program title.

Contact

Ronald Peshia Faculty Advisor
WGFR
Adirondack Community College
Bay Road
Queensbury NY 12804-1498
518-793-4491 fax 518-745-1433

Program Title An Adirondack Reflection

Description One minute environmental show sponsored by the Adirondack Mountain Club.

Genre E **# of Episodes** **Length in minutes** 1:00
Frequency daily **Tape Format** cass **Cost**

Contact

Mike Jett Coordinator
Special projects Dept.
Northeastern State U.
N. Grand
Tahlequah OK 74464-7098
918-456-5511x6100 fax

Program Title Great Expectations

Description Good for elementary education programs, this show features Marva Collins teaching methodology in action.

Genre E **# of Episodes** 1 **Length in minutes** 10
Frequency **Tape Format** cass **Cost**

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title AMEX Business Report

Description The radio program of the American Stock Exchange.

Genre E **# of Episodes** **Length in minutes**
Frequency **Tape Format** Cass **Cost** \$32/qr.

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title BBC Science Magazine

Description New discoveries and developments in the world of science and technology.

Genre E **# of Episodes** **Length in minutes**
Frequency **Tape Format** Cass **Cost** \$52/qr.

Contact
 Bruce Roberts
 KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin TX 78712
 512-471-1631 fax

Program Title The Environment Show
Description Focus on environmental issues with national experts.

Genre E	# of Episodes	Length in minutes
Frequency	Tape Format Cass	Cost

Contact

KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin TX 78712
 512-471-1631 fax

Program Title The Health Show
Description The nation's top health experts give medical information and helath tips.

Genre E	# of Episodes	Length in minutes
Frequency	Tape Format Cass	Cost \$52/qr.

Contact
 Steve Pomplum Editor
 Institute for the Environmental Studies
 U. of Wisconsin
 515 N. Park./ 15 Science Hall
 Madison WI 53706
 608-263-5599 fax

Program Title Earth Watch
Description Program focusing on a broad range of environmental topics from natural history to current news.

Genre E	# of Episodes 26	Length in minutes 2
Frequency biweekly	Tape Format cass	Cost

The following shows are classified under the genre code E, D and are sorted alphabetically by state or province and program title.

Contact
 Dan O'Donnell Advisor
 WTBR-FM
 Pittsfield High School
 Valentine Rd.
 Pittsfield MA 01201
 413-499-9348 fax

Program Title Bedtime Stories
Description Program featuring bedtime stories such as Winnie the Pooh, Peter and the Wolf and other hip fables.

Genre E, D	# of Episodes	Length in minutes
Frequency twice a week	Tape Format cass, R	Cost

The following shows are classified under the genre code E, M and are sorted alphabetically by state or province and program title.

Contact
 Ms. P. J. Grimes Editor
 EarthBeat
 800 Grand Ave.
 Carlsbad CA 92008
 619-632-0770 fax

Program Title EarthBeat Radio Show
Description Environmental education radio program featuring a variety oftinely eco- topics and interesting guests.

Genre E, M	# of Episodes 100	Length in minutes 60
Frequency	Tape Format cass	Cost

The following shows are classified under the genre code E, O and are sorted alphabetically by state or province and program title.

Contact
 Stan Barr Producer
 P. O. Box 673
 Mendocino CA 95460
 707-964-7821 fax 707-937-2631

Program Title Innocents Abroad
Description An educational travel show featuring cultural, social, geographical and historical aspects of various countries with folk fables, ethnic music and interviews.

Genre E, O	# of Episodes 6	Length in minutes 29
Frequency	Tape Format cass	Cost 4

The following shows are classified under the genre code E, T and are sorted alphabetically by state or province and program title.

Contact
 Dan O'Donnell Advisor
 WTBR-FM
 Pittsfield High School
 Valentine Rd.
 Pittsfield MA 01201
 413-499-9348 fax

Program Title In Black America
Description Program produced by local DJs for the black community.

Genre E, T	# of Episodes	Length in minutes
Frequency 3 times a week	Tape Format cass, R	Cost

The following shows are classified under the genre code H and are sorted alphabetically by state or province and program title.

<i>Contact</i> Doug Partusch P. O. Box 110 Athens 614-593-4979 <i>Contact</i> Bob Franklin KUT-FM, U of Texas Longhorn Radio Network 26th & Guadalupe/Comm. Bldg. B Austin 512-471-1631	Producer GA 45701 fax TX 78712 fax	<i>Program Title</i> Family Health <i>Description</i> Short updates on health issues and how one can stay healthy. Genre H # of Episodes Length in minutes 2 Frequency Tape Format CD Cost <i>Program Title</i> Living well <i>Description</i> Information on a variety of topics including personal finance, helath, nutrition, exercise, fun and games, food and cooking, the arts, getting along. Genre H # of Episodes Length in minutes Frequency Tape Format Cass Cost \$52/qtr
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The following shows are classified under the genre code I and are sorted alphabetically by state or province and program title.

<i>Contact</i> PJ Swift 305 Dickens Way Santa Cruz 408-427-2930 <i>Contact</i> Greg Gordon This Way Out P. O. Box 38327 Los Angeles 213-854-2616 <i>Contact</i> Ted Ward Foundation for Life Action P. O. Box 48932-90048/902 S. Burnside Ave. Los Angeles 213-933-5591 <i>Contact</i> Ted Ward Foundation for Life Action P. O. Box 48932-90048/902 S. Burnside Ave. Los Angeles 213-933-5591 <i>Contact</i> Ted Ward Foundation for Life Action P. O. Box 48932-90048/902 S. Burnside Ave. Los Angeles 213-933-5591 <i>Contact</i> Ted Ward Foundation for Life Action P. O. Box 48932-90048/902 S. Burnside Ave. Los Angeles 213-933-5591	CA 95064 fax CA 90038 fax CA 90036 fax 213-939-5795 CA 90036 fax 213-939-5795 CA 90036 fax 213-939-5795 CA 90036 fax 213-939-5795	<i>Program Title</i> Pickleberry Pie <i>Description</i> Features relevant to young lives. Genre I # of Episodes Length in minutes Frequency Tape Format Cost <i>Program Title</i> This Way Out <i>Description</i> News events, features related to gay and lesbian issues. Genre I # of Episodes Length in minutes Frequency Tape Format Sat Cost <i>Program Title</i> A Call to Wisdom <i>Description</i> "What are the attributes to wisdom? It is neither for nor against anything. Thus, wisdom is not a point of view." Genre I # of Episodes 19 Length in minutes 30 Frequency call for details Tape Format Cass Cost 12.90 <i>Program Title</i> Exploring a Course in Miracles <i>Description</i> Tara Singh focuses in depth on "A Course in Miracles," a contemporary scripture which deals with man's issues directly. Genre I # of Episodes 12 Length in minutes 30 Frequency call for details Tape Format Cass Cost 8.90 <i>Program Title</i> Future of Mankind <i>Description</i> Subtitled "Affluence Without Wisdom Is Self-destructive", this program offers unique and compelling analysis of the future based on the present. Genre I # of Episodes 18 Length in minutes 30 Frequency call for details Tape Format Cass Cost 11.90 <i>Program Title</i> Voice That Proceedes Through <i>Description</i> This program introduces us to that serene and timeless being which exists in each one of us, beyond personality. Genre I # of Episodes 6 Length in minutes 30 Frequency call for details Tape Format Cass Cost 5.90
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Contact
Sandra Rattley Sr. Producer
The HOTHOUSE Project
National Public Radio
2025 M Street NW
Washington DC 20036
800-235-1212x2369 fax 202-822-2329

Program Title Hothouse Project
Description NPR's Division of Cultural Programs is aggressively seeking programming which reflects and promotes cultural diversity and celebrates the richness of American culture.

Genre I	# of Episodes	Length in minutes
Frequency	Tape Format	Cost

Contact
Dr. Charles Stanley
777 W. Peach St.
Atlanta GA 30308
404-347-8500 fax

Program Title In Touch
Description Program discussing religious issues.

Genre I	# of Episodes	Length in minutes
Frequency	Tape Format reel	Cost

Contact
Jim Klauck Senior VP
CFN
Corporate Plaza
Kattskill Bay NY 12844-0180
800-793-6001 fax

Program Title The James Faraday Show
Description A nationwide, issue oriented interactive talk program.

Genre I	# of Episodes	Length in minutes 60
Frequency	Tape Format cass	Cost

Contact
Tony Buck Producer
Western Public Radio
P.O. Box 131
Mario Station PA 19066-0131
215-878-9364 fax

Program Title Thinking about Drinking
Description Documentaries about alcohol problems in society.

Genre I	# of Episodes 12	Length in minutes 28:30
Frequency	Tape Format Cass	Cost

Contact
Kathy VanBronswyk Exec. Prod.
CFRU
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Program Title Angela Y. Davis: War, Race & Gender
Description From a Toronto benefit for the People of the Pines, Angela Davis speaks on the Gulf War and the rights of women and people of color.

Genre I	# of Episodes 1	Length in minutes 26:15
Frequency	Tape Format	Cost \$7

Contact
Kathy VanBronswyk Exec. Prod.
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Program Title Oppression, Resistance and hope in El Salvador
Description Discussion on history of government oppression, civil opposition, women's movement and possibilities of peace.

Genre I	# of Episodes 1	Length in minutes 29:30
Frequency	Tape Format	Cost \$7

Contact
Kathy VanBronswyk Exec. Prod.
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Program Title The Face of the Contra
Description

Genre I	# of Episodes	Length in minutes
Frequency	Tape Format	Cost \$7

Contact
Kathy VanBronswyk Exec. Prod.
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Program Title Constanze
Description The true story of the wife of Mozart, focusing on the last ten years of her life with the composer.

Genre I	# of Episodes	Length in minutes
Frequency	Tape Format	Cost \$5

Contact
Linda Ross Producer
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal QU H2X 2T7
514-849-1392 fax

Program Title Native Women and the Circle
Description Documentary examining the lives of Native American women over three generations and how these lives have changed in association home, school, communities, etc.

Genre I	# of Episodes 1	Length in minutes 30:00
Frequency	Tape Format cass	Cost \$7

Contact
Linda Ross
CFRU, U. of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

QU H2X 2T7
fax

Producer

Program Title The Innocent Victims of War
Description Discussion on the impact of the Gulf War on Iraqi society.

Genre I # of Episodes 1 **Length in minutes** 27:30
Frequency **Tape Format** cass **Cost** \$7

Contact
Linda Ross
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

QU H2X 2T7
fax

Producer

Program Title From the Grassroots Up
Description Program discussing current unrest in Africa and possible solutions from grassroots projects to Pan-Africanism.

Genre I # of Episodes 2 **Length in minutes** 28:00
Frequency **Tape Format** **Cost** \$7

Contact
Linda Ross
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

QU H2X 2T7
fax

Producer

Program Title The Rise and Fall of the German Greens
Description

Genre I # of Episodes **Length in minutes** 28:30
Frequency **Tape Format** **Cost**

Contact
Linda Ross
CFRU, University of Guelph
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

QU H2X 2T7
fax

Producer

Program Title Indigenous Cultivation in El Salvador
Description Interview with Qu'hetashu Tal from El Salvador discussing traditional econological values.

Genre I # of Episodes 1 **Length in minutes** 28:00
Frequency **Tape Format** **Cost**

Contact
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin
512-471-1631

TX 78712
fax

Producer

Program Title Asian Communique
Description The issues and experiences which affects Asians and Asian Americans.

Genre I # of Episodes **Length in minutes**
Frequency **Tape Format** Cass **Cost** \$42/qtr.

Contact
Byrd and Block Communications, Inc.
P. O. Box 2203
Austin

TX 78768
fax

Producer

Program Title Earth and Sky
Description Environmental updates on the earth and atmosphere.

Genre I # of Episodes **Length in minutes** 2
Frequency **Tape Format** CD **Cost**

Contact
Rita Pirone-Noak
U. of Texas
RLM 15.308
Austin
512-471-5285

TX 78712
fax

Marketing Dir.

Program Title Stardate
Description 2 minute daily astronomy series which covers skywatching and other related topics.

Genre I # of Episodes 365 **Length in minutes**
Frequency daily **Tape Format** CD **Cost** \$563/yr

The following shows are classified under the genre code I, M and are sorted alphabetically by state or province and program title.

Contact
James Termetto
WRUR
U. of Rochester
CPU Box 277356
Rochester
716-275-6400

NY 14627-7356
fax

Dir. of Special Programs

Program Title Eastman Discoveries
Description A conversation/music series exploring the many facets of music including composition, performance, plus related activities and professions.

Genre I, M # of Episodes 67 **Length in minutes**
Frequency **Tape Format** cass **Cost**

The following shows are classified under the genre code I, N and are sorted alphabetically by state or province and program title.

Contact		Program Title Various
National Public Radio		Description News, informational and educational programming available.
2025 M Street NW		Please contact NPR for more details on specific programs.
Washington	DC 20036	
202-822-2000	fax 202-822-2329	
	Genre I, N	# of Episodes
	Frequency	Length in minutes
		Tape Format
		Cost

The following shows are classified under the genre code M and are sorted alphabetically by state or province and program title.

Contact		Program Title Of Cabbages and Kings
Shawn Fulper-Smith	Producer	Description Folk concerts, interviews and rare recordings.
KUCA		
U. of Central Arkansas		
Conway	AR 72035	
501-450-5555	fax 501-450-5208	
	Genre M	# of Episodes
	Frequency weekly	Length in minutes
		Tape Format Cass
		Cost
Contact		Program Title In the Spirit
Bailey Broadcasting		Description Short segment blurbs suitable for gospel programming.
3151 Cahuenga Blvd. West Suite 200		
Los Angeles	CA 90068-1768	
213-969-0011	fax	
	Genre M	# of Episodes
	Frequency	Length in minutes 3
		Tape Format
		Cost
Contact		Program Title Casey's Top 40
Gary Landis	VP/Programming	Description Countdown of the week's top hits with host Casey Kasem.
Westwood One Company		
8966 Washington Blvd.		
Culver City	CA 90232-2326	
310-840-4000	fax 310-840-4054	
	Genre M	# of Episodes
	Frequency	Length in minutes 4 hrs.
		Tape Format CD
		Cost
Contact		Program Title Dr. Demento
Gary Landis	VP/Programming	Description Two hours of rare and strange recordings from the Dr.'s
Westwood One Company		200,000 records and tapes.
8966 Washington Blvd.		
Culver City	CA 90232-2326	
310-840-4000	fax 310-840-4054	
	Genre M	# of Episodes
	Frequency	Length in minutes 120
		Tape Format
		Cost
Contact		Program Title Encore
Gary Landis	VP/Programming	Description Two hour salute to the music of the Big Band era.
Westwood One Company		
8966 Washington Blvd.		
Culver City	CA 90232-2326	
310-840-4000	fax 310-840-4054	
	Genre M	# of Episodes
	Frequency	Length in minutes 120
		Tape Format
		Cost
Contact		Program Title Future Hits
Gary Landis	VP/Programming	Description A look ahead at the music destined to burn up the charts.
Westwood One Company		
8966 Washington Blvd.		
Culver City	CA 90232-2326	
310-840-4000	fax 310-840-4054	
	Genre M	# of Episodes
	Frequency	Length in minutes 120
		Tape Format
		Cost
Contact		Program Title Rock Report
Gary Landis	VP/Programming	Description Dia Stein hosts this 90 second update on the world of rock and roll.
Westwood One Company		
8966 Washington Blvd.		
Culver City	CA 90232-2326	
310-840-4000	fax 310-840-4054	
	Genre M	# of Episodes
	Frequency	Length in minutes 1.5
		Tape Format
		Cost

Contact
Cary Wolfson
Red Rooster Productions
1514 North St.
Boulder
303-443-7245

Producer

CO 80304
fax

Program Title Blues from the Red Rooster Lounge
Description Blues in an informative, humorous format.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format	Cost

Contact
Michael Beck
Independent Music Network
P.O. Box 3516
Carbondale
618-549-8373

IL 62902-3516
fax

Program Title Guide Wire Radio
Description Independently produced alternative rock program.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format Cass	Cost

Contact
Yana Davis/Mike Zelten
WSIU
Southern Illinois U.
1048 Communications SIUC
Carbondale
618-453-6164/6185

IL 62901
fax

Programming/Operations

Program Title Celtic Connections
Description Program of music from the Celtic lands including Ireland, Scotland, Wales and Brittany.

Genre M	# of Episodes	Length in minutes 60
Frequency weekly	Tape Format R	Cost 25/reel

Contact
Jimm Seaney
WJMU
Millikin U.
1184 W. Main
Decatur
217-424-6369

IL 62526
fax

Station Mgr.

Program Title Big Band Bash
Description Music program featuring big band music from the early twenties to contemporary.

Genre M	# of Episodes	Length in minutes 60
Frequency weekly	Tape Format Cass	Cost

Contact
James Vail
KSLU
Southeast Louisiana U.
Box 783
Hammond
504-549-2330

LA 70402
fax

Producer

Program Title CineMusic
Description Program on the music on TV and in films, commentary by host and some interviews with composers.

Genre M	# of Episodes 26	Length in minutes 60
Frequency	Tape Format cass	Cost

Contact
Denis Howard
WRBC
Bates College
Box 495
Lewiston
207-777-7532

ME 04240
fax

General Mgr.

Program Title New Music from Briefcase
Description This program features music that is less than four weeks old...

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format Cass	Cost

Contact
James Bean
12 Goodwin St.

Newport
207-368-5866

ME 04953-1250
fax 207-368-5866

Producer

Program Title Sound Currents of the Earth
Description A global format of music and voices for a more peaceful planet. International, contemplative and spiritual musics from European record labels and beyond.

Genre M	# of Episodes 37	Length in minutes 56
Frequency weekly	Tape Format D, Cass	Cost 7/program

Contact
Angelo Lewis
WACH
Atlantic City High School
Albany & Atlantic Aves.
Atlantic City
609-343-7300

NJ 08401
fax

Producer

Program Title Totally Toni's Hard Attack
Description Hard rock metal show with interviews, metal news and an announcer with an attitude.

Genre M	# of Episodes 8	Length in minutes 120:00
Frequency	Tape Format Cass	Cost

Contact
 Ghostly
 WPSC
 William Patterson College
 300 Pomtpon Rd.
 Wayne NJ 07470
 201-595-2738 fax 201-595-2483

Contact
 Herb Sudzin
 Sudzin Country Video
 P. O. Box 766
 Bound Brook NJ 08805
 908-271-8244 fax

Contact
 Joy Levine
 Track Marketing Co.
 1290 Ave. of the Americas, 4th Floor
 New York NY 10104
 800-541-4131 fax 212-541-5193

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 Joy Levine
 Track Marketing Co.
 1290 Ave. of the Americas, 4th Floor
 New York NY 10104
 800-541-4131 fax 212-541-5193

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 Joy Levine
 Track Marketing Co.
 1290 Ave. of the Americas, 4th Floor
 New York NY 10104
 800-541-4131 fax 212-541-5193

Contact
 Media America Radio
 11 West 42nd St.
 New York NY 10036
 212-302-1100 fax

Contact
 Joseph Fox Communications
 67-73 Spring St.
 New York NY 10012
 212-941-5600 fax

Contact
 Media America Radio
 11 West 42nd St.
 New York NY 10036
 212-302-1100 fax

Contact
 Radio Ventures
 7 East Cherry St.
 Floral Park NY 11001
 516-258-2250 fax

Program Title Psychedelic Bonfire
Description Program featuring the latest techno/rave dance music, reviews, interviews and off-beat humor.

Genre M	# of Episodes 13	Length in minutes 60:00
Frequency	Tape Format	Cost

Program Title Sudzin Country
Description Old country, new country, bluegrass and cajon music.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format cass, R	Cost

Program Title Coffee House Sessions
Description An alternative music show with an acoustic format, recorded live in NYC.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Program Title The Other Side
Description An alternative music show with an electric format, recorded live in NYC.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Program Title Spin Radio Network
Description News, interviews and profiles on the newest music, hosted by SPIN magazine editors.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Program Title King Biscuit Flour Hour
Description Award-Winning rock concert series.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Program Title Music View
Description Music of and interview with alternative/popular music artists.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Program Title Up Close
Description Music Artist interview program with WNEW-FM radio personality, Dan Neer.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Program Title Rock Over London
Description AOR/modern rock program produced in London.

Genre M	# of Episodes	Length in minutes 60
Frequency	Tape Format CD	Cost

Contact
Robert Haber

CMJ
245 Great Neck Rd., 3rd Floor
Great Neck NY 11021
516-466-6000 fax

Contact

Radio Ventures
7 East Cherry St.
Floral Park NY 11001
516-258-2250 fax

Contact

Jay Anthony Producer
URB/ WRUR
U. of Rochester
CPU Box 277356
Rochester NY 14627-7356
716-275-6400 fax

Contact

Fr. Jim Vlaun Producer
WRSJ
St. John the Baptist H.S.
1170 Montauk Hwy.
West Islip NY 11795
516-587-8000 fax

Contact

Dennis Lopez Program Dir.
WHLC
Lehman College
250 Bedford Park Blvd. West
New York NY 10468
212-960-8954 fax

Contact

Victoria Artech Station Mgr.
WHLC
Lehman College
250 Bedford Park Blvd. West
New York NY 10468
212-960-8954 fax

Contact

Mike Jett Coordinator
Special projects Dept.
Northeastern State U.
N. Grand
Tahlequah OK 74464-7098
918-456-5511x6100 fax

Contact

Mike Jett Coordinator
Special projects Dept.
Northeastern State U.
N. Grand
Tahlequah OK 74464-7098
918-456-5511x6100 fax

Program Title TDK New Music Report
Description

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format	Cost

Program Title UK Chart Attack

Description Top 40/dance/alternative program produced in London.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Program Title Eastman Discoveries

Description A conversation series exploring the many facets of music including composition, performance, plus related activities and professions.

Genre M	# of Episodes	Length in minutes
Frequency	weekly	30:00- 50:00
	Tape Format Cass	Cost free

Program Title Religion and Rock

Description This music program is non-sectarian featuring AOR music and segues centered on a weekly theme.

Genre M	# of Episodes	Length in minutes
Frequency	weekly	60
	Tape Format cass	Cost

Program Title Club 590

Description The best dance and techno mix.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format R	Cost

Program Title Mixed

Description Program with songs from a variety of music formats.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format R	Cost

Program Title Take One

Description Recorded jazz and blue student performances.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format cass	Cost

Program Title Fresh Trax

Description Original production music.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format cass	Cost

Contact
Mark Wanko
Bijou Creative Audio
239 Schuyler Ave.
Kingston
717-288-1855

PA 18704
fax

Program Title Cross Country
Description New country/rock music from around the nation.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Contact
Mark Wanko
Bijou Creative Audio
239 Schuyler Ave.
Kingston
717-288-1855

PA 18704
fax

Program Title Frat House
Description Potpourri of zany songs and bits and calls to various schools for features.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Contact
Mark Wanko
Bijou Creative Audio
239 Schuyler Ave.
Kingston
717-288-1855

PA 18704
fax

Program Title Global Party
Description New International music as an alternative to today's pop orientated radio.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Contact
Mark Wanko
Bijou Creative Audio
239 Schuyler Ave.
Kingston
717-288-1855

PA 18704
fax

Program Title Mindstream
Description New age and jazz music with tongue-in-cheek disc jockey.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format CD	Cost

Contact
Kathy VanBronswyk
CFRO-FM/Vancouver
La Bande Magnetique, Inc.
3575 St. Laurent, #345
Montreal
514-849-1392

QU H2X 2T7
fax

Program Title The Haters, Merzbow & B.C. Jenson
Description Musical program focusing on groups wroking on "destroyed" and industrial music.

Genre M	# of Episodes	Length in minutes 30:00
Frequency	Tape Format	Cost \$7

Contact
Kathy VanBronswyk Exec. Prod.
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

QU H2X 2T7
fax

Program Title The Billionaire Club
Description Norwegian groups play various styles of music.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format	Cost \$7

Contact
Kathy VanBronswyk Exec. Prod.
CRSG, University ofConcordia
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

QU H2X 2T7
fax

Program Title NCRA Compiation Cassette 1991
Description Canadian noncommercial music groups recorded by Concordia radio station CRSG.

Genre M	# of Episodes 1	Length in minutes 30:00
Frequency	Tape Format Cass	Cost \$7

Contact
Kathy VanBronswyk Exec. Prod.
CFRU
La Bande Magnetique, Inc.
3575 St. Laurent, #534
Montreal
514-849-1392

QU H2X 2T7
fax

Program Title Celebration of Entropy
Description Abstract soundwork as part of Jupiter-Larsen's anti-music.

Genre M	# of Episodes 1	Length in minutes 30:00
Frequency	Tape Format Cass	Cost \$7

Contact
 Kathy VanBronswyk Exec. Prod.
 La Bande Magnetique, Inc.
 3575 St. Laurent, #534
 Montreal QU H2X 2T7
 514-849-1392 fax

Contact
 Kathy VanBronswyk Exec. Prod.
 La Bande Magnetique, Inc.
 3575 St. Laurent, #534
 Montreal QU H2X 2T7
 514-849-1392 fax

Contact
 George Cascay
 KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin TX 78712
 512-471-1631 fax

Contact
 Betsy Pilkington
 KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin TX 78712
 512-471-1631 fax

Contact
 KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin TX 78712
 512-471-1631 fax

Contact
 David Horton Alumni Affairs
 WVRU
 Radford U.
 P. O. Box 6973
 Radford VA 24142
 703-831-5180 fax 703-831-5893

Contact
 Jim Newberne Producer
 WVRU
 Radford U.
 P. O. Box 6973
 Radford VA 24142
 703-831-5180 fax 703-831-5893

Program Title DFM Demonstration Program
Description Demonstration of a radio show using information.

Genre M	# of Episodes 1	Length in minutes 30:00
Frequency	Tape Format Cass	Cost \$7

Program Title Radio Free Banff
Description Compilation of original radio programs produced as part of the Radio Free Banff Project.

Genre M	# of Episodes 1	Length in minutes 45:00
Frequency	Tape Format	Cost \$7

Program Title Cypress Avenue
Description Examines the world of popular music with commentaries and history.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format Cass	Cost \$62/qtr.

Program Title Evolution of Jazz
Description The "Who's Who" of jazz and the music they play.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format Cass	Cost \$82/qtr

Program Title Long Live Rock
Description Examining rock music from its guitar heroes and and supergroups to trendsetters and singer/songwriters.

Genre M	# of Episodes	Length in minutes
Frequency	Tape Format Cass	Cost \$82/qtr

Program Title Jazz Notes
Description From early jazz to avante garde, the emphasis in this program is on improvisation with great albums from prominent artists.

Genre M	# of Episodes 190	Length in minutes 60
Frequency	Tape Format cass, V	Cost

Program Title Long Live Rock
Description This program examines the influential and legendary artists in rock from the 1960s to the 1990s.

Genre M	# of Episodes 70	Length in minutes 60
Frequency	Tape Format cass, reel	Cost

The following shows are classified under the genre code N and are sorted alphabetically by state or province and program title.

Contact
 Evelyn Cassidy
 AP Broadcast Services
 1825 K Street, NW, Suite 615
 Washington DC 20006-0006
 202-955-7243 fax

Program Title AP-Associated Press News
Description

Genre N	# of Episodes	Length in minutes
Frequency	Tape Format wire	Cost

Contact
Jojo Thirasilpa News Director
WAMH
Amherst College
Box 1815, Amherst College, P. O. Box 5000
Amherst MA 01002-5000
413-542-2224 fax

Contact
Katherine Davenport
Women's Int'l News Gathering Service
P. O. Box 5307
Kansas City MO 64131
816-361-7161 fax

Contact
Nancy Weil
ABC Radio Networks
125 West End Avenue
New York NY 10023
212-456-5200 fax

Contact
Mark Hopkinson
845 Third Ave.
New York NY 10022
212-752-8400 fax

Contact
Dennis Perrin
Fairness and Accuracy in Reporting
130 W. 25th St.
New York NY 10001
212-633-6700 fax

Contact
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Contact
John L. Hanson, Jr.
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title Off the Record

Description News magazine presenting in depth news analysis, political commentary, arts reviews and unique features.

<i>Genre</i>	N	<i># of Episodes</i>	10	<i>Length in minutes</i>	60
<i>Frequency</i>	weekly	<i>Tape Format</i>	cass	<i>Cost</i>	

Program Title WINGS

Description Worldwide news and distribution service "for, by and about women of feminist perspectives."

<i>Genre</i>	N	<i># of Episodes</i>		<i>Length in minutes</i>	
<i>Frequency</i>		<i>Tape Format</i>		<i>Cost</i>	

Program Title ABC Radio News

Description

<i>Genre</i>	N	<i># of Episodes</i>		<i>Length in minutes</i>	
<i>Frequency</i>		<i>Tape Format</i>		<i>Cost</i>	

Program Title Newsbreaks from Britain

Description Series of one minute reports about news in Britain with actualities that can be recorded free and rebroadcast.

<i>Genre</i>	N	<i># of Episodes</i>		<i>Length in minutes</i>	
<i>Frequency</i>		<i>Tape Format</i>		<i>Cost</i>	

Program Title Undercurrents by F.A.I.R.

Description Exposes and explores mistakes, bigotry and bias in media.

<i>Genre</i>	N	<i># of Episodes</i>		<i>Length in minutes</i>	
<i>Frequency</i>		<i>Tape Format</i>		<i>Cost</i>	

Program Title Cambridge Forum

Description The news behind today's news discussed by authoritative speakers.

<i>Genre</i>	N	<i># of Episodes</i>		<i>Length in minutes</i>	
<i>Frequency</i>		<i>Tape Format</i>	Cass	<i>Cost</i>	\$52/qtr

Program Title Forum

Description New information on current affairs and cultural topics with a variety of presentation formats.

<i>Genre</i>	N	<i># of Episodes</i>		<i>Length in minutes</i>	
<i>Frequency</i>		<i>Tape Format</i>	Cass	<i>Cost</i>	\$42/qtr

Program Title In Black America

Description African American news which includes interviews, documentaries, etc.

<i>Genre</i>	N	<i># of Episodes</i>		<i>Length in minutes</i>	
<i>Frequency</i>		<i>Tape Format</i>	Cass	<i>Cost</i>	

Contact
 Bill Roberts
 NBC Radio Network
 P. O. Box 3233
 Leesburg
 703-685-2585

VA 22075
 fax

Program Title NBC Radio News
 Description

Genre N	# of Episodes	Length in minutes
Frequency	Tape Format	Cost

The following shows are classified under the genre code N, E, and are sorted alphabetically by state or province and program title.

Contact	Program Title	Description	Genre N, E,	# of Episodes	Length in minutes
			Frequency	Tape Format	Cost
APR-American Public Radio 100 North 6th St., Suite 900A Minneapolis MN 55403 612-338-5000 fax	Various News, informational and educational programming available. Please contact APR for more details on specific programs.				

The following shows are classified under the genre code N, I and are sorted alphabetically by state or province and program title.

Contact	Program Title	Description	Genre N, I	# of Episodes	Length in minutes
			Frequency	Tape Format	Sat, Cass Cost
Bill Thomas Director Pacifica Prgm. Service/Radio Archive Pacifica Radio 3729 Cahuenga Boulevard West N. Hollywood CA 91604 800-735-0230 fax	Various New, informational and educational programs are available. Please contact Pacifica for the latest listings and costs.				

The following shows are classified under the genre code O, M and are sorted alphabetically by state or province and program title.

Contact	Program Title	Description	Genre O, M	# of Episodes	Length in minutes
			Frequency	Tape Format	Cost
Jamie T. Deming Producer Children's Radio Productions 6193 Northern Blvd. E. Norwich NY 11732 516-922-7307 fax	Kids ALive! Interviews, features and music geared for children's programming.				

The following shows are classified under the genre code P and are sorted alphabetically by state or province and program title.

Contact	Program Title	Description	Genre P	# of Episodes	Length in minutes
			Frequency	Tape Format	Cass Cost
Shawn Fulper-Smith Producer KUCA U. of Central Arkansas Conway AR 72035 501-450-5555 fax 501-450-5208	Arkansas Perspective This program features noted journalist Ernie Domas with political guests discussing subjects of interest to Arkansas and nearby states.				

Contact	Program Title	Description	Genre P	# of Episodes	Length in minutes
			Frequency	Tape Format	Cost
Gary Landis VP/Programming Westwood One Company 8966 Washington Blvd. Culver City CA 90232-2326 310-840-4000 fax 310-840-4054	Source Report Public affairs program for a young adult listening audience.				29:30

Contact	Program Title	Description	Genre P	# of Episodes	Length in minutes
			Frequency	Tape Format	Cost
Scott Harris Public Affairs Dir. WPKN Radio 244 University Ave. Bridgeport CT 06604 203-846-8324 fax 203-576-4543	The Global Environmental Crisis Environmental panel with special focus given to U. S. responsibility in the post-cold war era and the compatibility of market economic systems with the earth's ecological survival.			1	59

Contact	Program Title	Description	Genre P	# of Episodes	Length in minutes
			Frequency	Tape Format	Sat Cost
George Cascay Dialogue The Woodrow Wilson Center 1000 Jefferson Drive Washignon DC 20560 202-287-3000 fax	Dialogue Talk show focusing on international and national affairs, history and culture, produced in conjunction with Radio Smithsonian and APR.				30

Contact
 Mary Gray
 The Stanley Foundation
 216 Sycamore St., Suite 500
 Muscatine IA 52761-3831
 800-767-1929 fax

Program Title Common Ground
Description Radio series on world affairs.

Genre	P	# of Episodes	Length in minutes
Frequency		Tape Format	Cost

Contact
 Thomas German Operations Mgr.
 WMCO
 Muskingham College
 Stormont St.
 New Concord OH 43762
 614-826-8380 fax 614-826-8404

Program Title Beyond the Headlines
Description A public affairs show which ties together the campus and community by covering topics pertinent to both.

Genre	P	# of Episodes	Length in minutes
Frequency	weekly	Tape Format	Cost

Contact
 Beth Parke
 Consider the Alternatives
 5808 Greene St.
 Philadelphia PA 19144
 215-848-4100 fax

Program Title Consider the Alternatives
Description Documentary on critical global issues.

Genre	P	# of Episodes	Length in minutes
Frequency		Tape Format	Cost

Contact
 Kathy VanBronswyk Exec. Prod.
 CFRU, University of Guelph
 La Bande Magnetique, Inc.
 3575 St. Laurent, #534
 Montreal QU H2X 2T7
 514-849-1392 fax

Program Title Rebuilding Rural Community
Description Interview with Brewster Kneen discussing rural community, potential for new relationship between farmers and consumers.

Genre	P	# of Episodes	Length in minutes	29:30
Frequency		Tape Format	Cost	\$7

Contact
 Kathy VanBronswyk Exec. Prod.
 La Bande Magnetique, Inc.
 3575 St. Laurent, #534
 Montreal QU H2X 2T7
 514-849-1392 fax

Program Title The Greening of the Garbage
Description Updates on the new recycling movement.

Genre	P	# of Episodes	Length in minutes
Frequency		Tape Format	Cost

Contact
 Kathy VanBronswyk Exec. Prod.
 La Bande Magnetique, Inc.
 3575 St. Laurent, #534
 Montreal QU H2X 2T7
 514-849-1392 fax

Program Title Guatamala: A Curtain of Silence
Description

Genre	P	# of Episodes	Length in minutes
Frequency		Tape Format	Cost

Contact
 Linda Ross Producer
 CFRU, University of Guelph
 La Bande Magnetique, Inc.
 3575 St. Laurent, #534
 Montreal QU H2X 2T7
 514-849-1392 fax

Program Title Defending the Oldman River
Description The leader of the Lonerighters, Milton Born with a Tooth, discusses his battle to save the Oldman River in Alberta.

Genre	P	# of Episodes	Length in minutes	29:30
Frequency		Tape Format	Cost	

Contact
 KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin TX 78712
 512-471-1631 fax

Program Title The Law Show
Description An in-depth look at the legal issues of the day by legal educators, judges, prosecutors, defense lawyers and reporters.

Genre	P	# of Episodes	Length in minutes
Frequency		Tape Format	Cost

Contact
 Bob Franklin
 KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin TX 78712
 512-471-1631 fax

Program Title Like It Is
Description Relevant contemporary issues in the African-American community.

Genre P # of Episodes Length in minutes
Frequency Tape Format Cass Cost \$52/qtr

Contact
 KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin TX 78712
 512-471-1631 fax

Program Title The Next Two Hundred Years
Description Evaluation of the American Experience and the nation's future.

Genre P # of Episodes Length in minutes
Frequency Tape Format Cass Cost \$42/qtr.

Contact
 Susan Sanguinetti
 BBC World Service
 Bush House, PO Box 76, Strand
 London UK W2CB 2HP
 011-71-257-2792 fax

Program Title Various
Description

Genre P # of Episodes Length in minutes
Frequency Tape Format Cost

The following shows are classified under the genre code P, N and are sorted alphabetically by state or province and program title.

Contact
 Myra Cohen Director
 Israel Broadcasting Service
 800 Second Ave.
 New York NY 10017
 212-867-7584 fax

Program Title Israel Magazine
Description A lively digest of new and commentaries as well as medical, scientific and cultural features.

Genre P, N # of Episodes Length in minutes 28
Frequency weekly Tape Format cass Cost

Contact
 Myra Cohen Director
 Israel Broadcasting Service
 800 Second Ave.
 New York NY 10017
 212-867-7584 fax

Program Title In the Holy Land
Description This program contains inspirational features and interviews with prominent Christians living in or visiting Israel.

Genre P, N # of Episodes Length in minutes 14
Frequency monthly Tape Format cass Cost

Contact
 Myra Cohen Director
 Israel Broadcasting Service
 800 Second Ave.
 New York NY 10017
 212-867-7584 fax

Program Title Footnotes from the Holy Land
Description Short features about the people, places and events that have shaped the Bible and the history of Israel.

Genre P, N # of Episodes 8 Length in minutes 1
Frequency every 8 weeks Tape Format cass Cost

Contact
 Myra Cohen Director
 Israel Broadcasting Service
 800 Second Ave.
 New York NY 10017
 212-867-7584 fax

Program Title Farm News from Israel
Description Short features on the state-of-the-art in farm techniques and technology in Israel.

Genre P, N # of Episodes 8 Length in minutes 1
Frequency every 8 weeks Tape Format cass Cost

Contact
 Myra Cohen Director
 Israel Broadcasting Service
 800 Second Ave.
 New York NY 10017
 212-867-7584 fax

Program Title Notas De Tierra Santa
Description Short features in Spanish about the people, places and events that have shaped the Bible and history of Israel.

Genre P, N # of Episodes 8 Length in minutes 1
Frequency every 8 weeks Tape Format cass Cost

Contact
Myra Cohen Director
Israel Broadcasting Service
800 Second Ave.

New York NY 10017
212-867-7584 fax

Program Title NewsPhone

Description News feed allowing broadcasters to tape the news portion of "IsraelMmagazine" over the phone. Simply call (212)986-9669 to tape this insightful roundup of the week's events in Israel.

Genre P, N **# of Episodes** **Length in minutes** 14
Frequency weekly **Tape Format** phone **Cost**

The following shows are classified under the genre code PA and are sorted alphabetically by state or province and program title.

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title Fifty-One Percent

Description How the news of the day affects women and how women affect the news of the day.

Genre PA **# of Episodes** **Length in minutes**
Frequency **Tape Format** Cass **Cost** \$52/qtr

Contact

Hazen Schumaker
KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title Jazz Revisited

Description An informative look at the first "golden age" of jazz, 1917-47.

Genre PA **# of Episodes** **Length in minutes**
Frequency **Tape Format** Cass **Cost** \$52/qtr.

Contact

KUT-FM, U of Texas
Longhorn Radio Network
26th & Guadalupe/Comm. Bldg. B
Austin TX 78712
512-471-1631 fax

Program Title Weather Whys

Description Two-minute feature presenting facts about the weather including weather phenomena, history, prediction and technology.

Genre PA **# of Episodes** **Length in minutes**
Frequency **Tape Format** Cass **Cost** \$40/qtr

The following shows are classified under the genre code T and are sorted alphabetically by state or province and program title.

Contact

Frederick Levy Producer
5047 Backman Ave. #213
North Hollywood CA 91601
818-766-3567 fax

Program Title Then and Now

Description Interviews with former celebrities revisiting their careers and what they're doing today.

Genre T **# of Episodes** **Length in minutes**
Frequency **Tape Format** cass **Cost**

Contact

Bob Franklin Executive Dir.
WESM-FM
U. of Maryland - Eastern Shore

Program Title Like It Is

Description News and public affairs program highlighting newsmakers and political, social, educational and entertaining professionals as well. Available through Longhorn Radio Network.

Genre T **# of Episodes** **Length in minutes**
Frequency **Tape Format** **Cost**

Princess Anne MD 21853
512-471-1631 fax

Contact

Denis Howard General Mgr.
WRBC
Bates College
Box 495
Lewiston ME 04240
207-777-7532 fax

Program Title What's Good?

Description Steven Ciciotte & Evan Halper talk about hwat's good, including everything from wax lips to Bill Clinton...

Genre T **# of Episodes** **Length in minutes**
Frequency **Tape Format** Cass **Cost**

Contact

E. Chapman Coordinator
WSHJ
Southfield Public Schools
24675 Lahser Rd.
Southfield MI 48034
313-746-8630 fax

Program Title Fact, Fiction and Fantasy

Description This program covers anything dealing with the 3 Fs.

Genre T **# of Episodes** **Length in minutes**
Frequency **Tape Format** reel **Cost**

Contact
 Linda Ross
 CFRU, University of Guelph
 La Bande Magnetique, Inc.
 3575 St. Laurent, #534
 Montreal
 514-849-1392

Producer
 QU H2X 2T7
 fax

Program Title The Gulf War and the Destruction of Iraq
Description Interview with former U. N. economic advisor to Iraq, Atif Kubursi.

Genre T **# of Episodes** 1 **Length in minutes** 28:00
Frequency **Tape Format** cass **Cost** \$7

Contact

KUT-FM, U of Texas
 Longhorn Radio Network
 26th & Guadalupe/Comm. Bldg. B
 Austin
 512-471-1631

TX 78712
 fax

Program Title Performing Arts Profile
Description Interviews with prominent people on the performing arts and discussion of the role of the arts in society.

Genre T **# of Episodes** **Length in minutes**
Frequency **Tape Format** Cass **Cost** \$52/qtr

The following shows are classified under the genre code T, P and are sorted alphabetically by state or province and program title.

Contact
 Jane Heaven
 Network News
 New Dimensions Radio
 475 Gate Five Rd., Suite 206
 Sausalito
 415/331-7878

Dir. of Broadcasting
 CA 94965
 fax

Program Title New Dimensions Radio
Description The national radio series that dares to challenge conventional wisdom featuring interviews on contemporary problems and core issues.

Genre T, P **# of Episodes** **Length in minutes** 59:00
Frequency weekly **Tape Format** Sat **Cost**

SECTION 21



N A C B

1993 STATION HANDBOOK

NACB Radio Member Roster as of 2/1/93

One way to avoid "reinventing the wheel" is to make contact with fellow stations to learn from their experiences. Listed below are NACB radio station members. NACB TV station members are listed in the TV edition of this handbook.

Broadcast codes: BR=Broadcast; C?=Cable; CA=Cable Access; CC=Closed Circuit or Carrier Current; PA=Public Access; PM=Pub. Monitors
Format codes: AC=Adult Contemporary, AOR=Album/Classic Rock, CHR=Top 40, CL=Classical, CO=Country, CR= Christian Rock, E=Ethnic/
Foreign, F=Folk, G=Gospel, J=Jazz/Blues, ME=Metal, MOR= Middle of the Road, NA= New Age, O=Oldies, P=Progressive/Alternative Rock,
REG=Reggae, REL=Religious, U= Urban/Black, W=World Beat

SCHOOL	STATION	CITY	PHONE #	CONTACT	ADVISOR
AK 1					
Dillingham City Schl. Dist. Broadcast BR	KDLG-AM Wattage 670000	Dillingham Formats AC,CO,AOR, F, J, CHR	907-842-5281	Michelle Adams fax 907-842-5645	Advisor
AL 9					
Alabama State U. Broadcast BR	WVAS-FM Wattage 25000	Montgomery Formats J	205-293-4287	Steve Myers fax 205/293-6856	John F. Knight Jr.
Auburn U. Broadcast BR	WEGL-FM Wattage 3000	Auburn Formats AOR,P	205-844-4057	Chris Mixon fax 205-844-4118	Advisor
Gadsden State Cmty. College Broadcast BR	WSGN-FM Wattage 15000	Gadsden Formats AC,CL	205-546-8449	Randy Nunn fax 205-549-8444	Neil Mullin
Jacksonville State U. Broadcast BR	WLJS-FM Wattage 3000	Jacksonville Formats J	205-782-5571	Sheila Grissett fax 205-782-5291	Advisor
Jefferson State Cmty. College Broadcast BR	WJSR-FM Wattage 100000	Birmingham Formats AC	205-853-1200	Charles Cobb fax 205-853-0340	Advisor
Mobile College Broadcast C?	WRAM Radio Wattage	Mobile Formats	205-675-5990	Billy Wolfe fax 205-675-3404	Billy Wolfe
Shoals Cmty. College Broadcast	new Radio Station Wattage	Muscle Shoals Formats	205-381-2813	Rickie Reaves fax 205-381-2813 x222	
Spring Hill College Broadcast BR	WTOH-FM Wattage 10000	Mobile Formats P	205-460-2279	Michelle Hilmes fax	Advisor
U. of Alabama Broadcast BR	WVUA-FM Wattage 160000	Tuscaloosa Formats AOR, J, ME, NA, REG, P, U	205-348-6461	John Owens fax 205-348-6213	Dr. Pam Doyle
AR 5					
Arkansas Tech U. Broadcast BR	KXRJ-FM Wattage 100000	Russellville Formats CL,P1, J	501/968-0641	John Gale fax	Advisor
Camden Fairview School District Broadcast BR	KCAC-FM Wattage 250	Camden Formats CHR	501/836-5289	Todd Parker fax 501/836-4917	Steve Taylor
Henderson State U. Broadcast BR	KSWH-FM Wattage 10	Arkadelphia Formats CHR, AC	501-246-5511 x3034	David Henderson fax 501-246-3199	Renva Watterson
Southern Arkansas U. Broadcast CC	KSAU-AM Wattage	Magnolia Formats AOR, CHR, ME, P	501-235-4261	Robin Stephens fax 501-235-5005	James E. Reppert
U. of Central Arkansas Broadcast BR, CA	KUCA-FM Wattage 5000	Conway Formats C, F, J	501/450-5555	Shawn Fulper-Smith fax 501-450-5208	Bob Wiuenbrink
AZ 1					
U. of Arizona- Tucson Broadcast CA	KAMP-FMca Radio Wattage	Tucson Formats P1, REG, J, Punk, Disco, Ska, White noise,	602-621-3546	Lauren Laux fax 602-621-5303	Jim Drnek
BC 2					
Simon Fraser U. Broadcast BR	CJSF-FM Wattage	Burnaby Formats U, CL, F, J, ME, NA, REG, P	604-291-3727	Vera Colley fax 604-291-4455	Jim Mullin
U. of British Columbia Broadcast BR	CITR-FM Wattage 1800	Vancouver Formats U,CL,E,CO,F,G,J,AOR	604-822-3017	Station Mgr. fax 604-822-9364	Advisor
CA 28					
Bakersfield College Broadcast CA	KBCC-FMca Wattage	Bakersfield Formats NA, P	805-395-4523 stn	George McAnthur fax 805-395-4241	Stan Marvin
Biola U. Broadcast CC	KBBK-AMcc Wattage N/A	La Mirada Formats CR	310-903-4842	Paul Johnson fax 310-903-4748	Michael Gonzales
Cal. State Polytechnic U. Broadcast BR	KCPR-FM Wattage 2000	San Luis Obispo Formats U, P	805-756-5277	Steffan Tubbs fax 805-756-6784	Clay Carter
Cal. State U. - Fresno Broadcast BR	KFSR-FM Wattage 2550	Fresno Formats U,J,P	209-278-2598	Erik Dean fax	Advisor
Cal. State U. - Long Beach Broadcast CC	KLVA Radio, c/o Dept Wattage	Long Beach Formats	310-985-5528	Dr. Michael Pounds fax	Advisor
Cal. State U. - Sacramento Broadcast CC	KEDG (the Edge) Wattage	Sacramento Formats ME, REG, P, U	916-278-5882	Shari Haskell fax 916/278-6278	Linda Rhodes
Cal. State U. - San Bernardino Broadcast CA	KSSB Radio Wattage 3000	San Bernardino Formats P, U, ME, NA, J	714-880-5772	Robin Diamond fax	Rob McKenzie

Cal. State U. - Stanislaus Broadcast BR	KCSS-FM Wattage 151	Turlock Formats J, REG, P	209-667-3378	Andy Boom fax 209-667-3333	John Sumser
Cerritos Comm. College Broadcast CA / CC	KCEB-AMcc Wattage	Norwalk Formats P1, CO, J, ME, N, NPA, O, REG, U	310-596-1830	Craig Breit fax 310-860-9680	Craig Breit
Chabot College Broadcast BR	KCRH-FM Wattage 10	Hayward Formats CHR 1, AOR, P, U	510-786-6954	Rick Strauss fax 510-782-9315	Rick Strauss
College of Marin Broadcast BR, CA	RADCOM / KSRH Wattage 10	Kentfield Formats AOR, P, REG	415-457-5314	Kevin McNamara fax 415-924-3523	Ira Lansing
Cuesta College Broadcast CA	KGUR-FMca Wattage 10	San Luis Obispo Formats AOR, ME1	805-546-3139	John Zimmer fax	Glenn Wiegand
Foothill Cmty. College Broadcast BR	KFJC-FM Wattage 108	Los Altos Hills Formats P1, CO, E, F, J, ME, REG, U, W	415/949-7260	Jose Scott fax 415/948-1085	Robert "Doc" Pelzel
Humboldt State U. Broadcast CC	KRFH-AMcc Wattage	Arcata Formats	707-826-4725	Gary W. Melton fax 707-826-5555	Gary W. Melton
Long Beach City College Broadcast CA, CC	KLBC-FMca Wattage	Long Beach Formats U	213/420-4564	Ray Burton fax 213-420-4118	Roger Cregg
Loyola Marymount U. Broadcast BR	KXLU-FM Wattage 3000	Los Angeles Formats U, P	310-338-2866	Gina Cervetti fax	Dr. Susan Frentz
Pomona College Broadcast BR	KSPC-FM Wattage 3000	Claremont Formats U, REG, P1, J, CL, F	714-621-8157	Chris Jensen fax 714/621-8403	Erica Tyron
Robert Louis Stevenson H.S. Broadcast BR	KSPB-FM Wattage 1000	Pebble Beach Formats U, P	408-626-5374	Todd Zander fax 408-625-5208	Hamish Tyler
Saddleback College Broadcast BR	KSBR-FM Wattage 620	Mission Viejo Formats J, E, REG	714-582-4714	Mark Schiefflebein fax 714-347-0580	Advisor
San Jose State U. Broadcast BR	KSJS-FM Wattage 1000	San Jose Formats J, P	408-924-4549	Pol Van Rhee fax 408/924-1018	Mike Adams
Sonoma State U. Broadcast CA	KSUN Radio Wattage	Rohnert Park Formats ME, REG, P, U	707-664-2149	Thad Reichert fax 707-664-2505	D.W. Page
St. Mary's College Broadcast BR	KSMC-FM Wattage 800	Moraga Formats CL	510-376-1242	Megan Sandwick fax 510-376-1847	Ed Tywoniak
U. of La Verne Broadcast CC	KULV-AMcc Wattage	La Verne Formats CHR	909-596-1693	Bunnie Contreras fax 909-596-9280	Mike Laponis
U. of San Francisco Broadcast BR, CA	KUSF-FM Wattage 3000	San Francisco Formats CL, E, J, ME, NA, P1, REG, REL	415-386-5873	Kate Ingram fax	Steve Runyon
U. of San Francisco Broadcast CC	KDNS-AMcc Wattage	San Francisco Formats REG, P, U	415-666-6880	William Nowicki fax	Denise Swett
U. of Southern California Broadcast BR, CA	KSCR-FM Wattage	Los Angeles Formats P1, U, REG, J, NA, AOR	213-740-5727	John Brinda fax 213-740-1853	none
UC - Los Angeles Broadcast CA, CC	KLA FMca Wattage 30000	Los Angeles Formats U,	310-825-9106	Eric J. Lawrence fax 310-206-0906	Neal Cohen
UC - San Diego Broadcast CA/CC	KSDT-FMca Wattage	La Jolla Formats	619-534-4225	Bruce Barbarasch fax 619-534-0480	Randy Woodard

CO 7

Adams State College Broadcast BR	KASF-FM Wattage 3000	Alamosa Formats P1, AOR, CHR, CO, J, ME, MOR, NA, P, REG, U,	719-589-7154/7871	Nadine Murphy fax 719/589-7522	Advisor
Colorado State U. Broadcast BR	KCSU-FM Wattage 10000	Fort Collins Formats CL, J	303-491-7941	Bill Hurt fax	Larry Steward
Mesa State College Broadcast BR	KMSA-FM Wattage 500	Grand Junction Formats E, F, J, ME, P, REG, U, W	303-248-1240	Steven Connell fax 303-248-1199	Gerald Weaver
St. Vrain Valley Schl. Broadcast BR	KCDC-FM Wattage 100	Longmont Formats AC, AOR	303-776-4696	James Boynton fax	Advisor
U. of Colorado Broadcast CA	KUCB-FMca Wattage	Boulder Formats P, J, ME, REG, U, F	303-492-5031	Erin Bennett fax 303-492-5105	Advisor
U.S. Air Force Academy Broadcast BR	KAFA Radio Wattage	Colorado Springs Formats	719-472-5232	Bill Scharton fax	Advisor
Western State College Broadcast BR	KWSB-FM Wattage 135	Gunnison Formats AOR, J, ME, NA, P	303-943-7048	Kelly Dalglish fax 303-943-7069	Jim Gelwicks

CT 9

Briarwood College Broadcast CC	WSHE-AMcc Wattage	Southington Formats	203-628-3834	Fred Swanson fax	Fred Swanson
Eastern Connecticut State U. Broadcast BR	WECS-FM Wattage 421	Willimantic Formats AOR, F, J, ME, NA, REG, P, U	203-456-5484	John Zatowski fax 203-456-5665	John Zatowski
Quinnipiac College Broadcast BR	WQAQ-FM Wattage 10	Hamden Formats CHR, AOR	203-288-5251 x8355	Bart Miller fax 203-288-8098	Grace Levine
Sacred Heart U. Broadcast BR	WSHU-FM Wattage 12500	Fairfield Formats CL	203-371-7989	George Lombardi fax 203-371-7991	Advisor

Southern Connecticut State U. Broadcast CC	WOWL-AMcc Wattage	New Haven Formats CHR1, AOR, J, ME, P, U	203-389-4457 fax 203-397-4681	Eric Siegel Jerry Dunklee
Trinity College Broadcast BR	WRTC-FM Wattage 350	Hartford Formats U,P	203/297-2439 fax 203-297-2257	Catherine Brescia Advisor
U. of Hartford Broadcast CC	WSAM-AMcc Wattage 35	West Hartford Formats F, J, ME, NA, REG, P, U	203-768-4238 fax 203-768-4069	Walter D. Kloc Dr. Scott
U. of New Haven Broadcast BR	WNHU-FM Wattage 1700	West Haven Formats U,P	203-934-8888 (dj) fax	Bruce Avery Bruce Avery
Yale U. Broadcast BR	WYBC-FM Wattage 1750	New Haven Formats CL, F, J, REG, P, U1,G	203-432-4118 fax 203-432-9652	David Flynn fax
DC 1				
George Washington U. Broadcast CC	WRTV-AMcc Wattage	Washington Formats AOR CO E J P1 U W	202-994-0028 fax 202-994-0022	Rick Hurvitz Fac. Advisor
DE 1				
Wesley College Broadcast CC	WSLY-AMcc Wattage	Dover Formats	302-735-3543 dorm fax 302-736-2301	Scott Colyer Dr. Mike Nielsen
FL 11				
Eckerd College Broadcast CC	WECR-AMcc Wattage	St. Petersburg Formats AOR, J, ME, P, U, CL, REG	813/864- 8419 fax 813-866-2304	Ted Reinhard Dr. Joe Berson
Florida A&M U. Broadcast BR/CA	WAMF-FM Wattage 1.6	Tallahassee Formats U,J, G, O	904-599-3083 fax 904-561-2399	Philip Jeter Philip Jeter
Gulf Coast Comm. College Broadcast CC	WKGC-AM 1480 Wattage	Panama City Formats ME, REG, P, U	904/769-5242 fax 904/872-3836	Paul Weaver Paula Weaver
Jacksonville U. Broadcast CC	WFIN-AMcc Wattage	Jacksonville Formats U	904-744-3950 x7535 fax	Leo Stanley Dr. Craig Klein
Miami-Dade Comm. College, Broadcast CC	WKCR-AMcc Wattage	Miami Formats AOR, CL, ME, P1	305-237-6202 fax 305-237-0938	Bruce Emanuel David Gravel
Nova U. Broadcast CA	WNKR Radio Wattage	Ft. Lauderdale Formats P	305/475-7419 ofc fax 305-452-1552	Chris Mohall Kate Lamm
Rollins College Broadcast BR	WPRK-FM Wattage 1320	Winter Park Formats CL, J, ME, REG, P, U	407-646-2241 fax 407-646-1560	Mr. Sandy Bitman Paul Viau, Jr.
U. of Central Florida Broadcast BR,CC	WUCF-FM & WUCF-AM Wattage 8000	Orlando Formats P,CL,J, E, F, REG	407-823-2133 fax 407-823-2109	José Maunez-Cuadra Crissy Matrick
U. of North Florida Broadcast C	Radio Facility Wattage	Jacksonville Formats	904-646-2710 fax	Curtis Bullock Advisor
U. of South Florida Broadcast CA	WBUL-FMca Wattage	Tampa Formats U	813-974-3840 stn1 fax 813-974-2213	Jill Spear Advisor
Youth Foundation of America Broadcast BR	WSRX-FM Wattage 500	Naples Formats U, CHR, P	813-774-6559 ofc fax 813-774-1775	Lloyd Sheehan Lloyd Sheehan
GA 3				
Georgia State U. Broadcast BR	WRAS-FM Wattage 100000	Atlanta Formats P1, E, NA, REG, U, W	404-651-2240 fax 404-651-1224	Marc DeSandre Claire Roberts
Georgia Tech. Broadcast BR	WREK-FM Wattage 40000	Atlanta Formats P, CL, E, F, G, J, ME, NA, O, P, REG, W	404-894-2468 fax 404/853-3066	Thomas Peake Advisor
Valdosta State U. Broadcast BR	WVVS-FM Wattage 5300	Valdosta Formats CR,F,J,ME,P,REG,U,W	912-333-5661 fax 912-333-7408	Chris Waldrup fax
IA 8				
Buena Vista College Broadcast CC,CA	KBVC-AMcc Wattage	Storm Lake Formats AOR, CHR	712-749-1218 fax 712/749-2037	Greg Earhart Kathy Miller
Buena Vista College Broadcast BR	KIDA-FM Wattage 15000	Ida Grove Formats AC	712-364-2121 fax 712-364-3293	Randy Flink Randy Fehr
Central College Broadcast BR	KCUI-FM Wattage 10	Pella Formats AOR, J, ME, P, U	515/628-5263 fax 515-628-5316	Deano Pape James McOmber
Luther College Broadcast BR	KWLC-AM Wattage 1000	Decorah Formats CL, F, J, ME, REG, P, U	319-387-1240 fax 319-387-2159	Greg Ellis Jennifer Cantine
Morningside College Broadcast BR	KMSC-FM Wattage 100	Sioux City Formats CHR, CR, NA, P, U	712-274-5684 fax 712-274-5420	Randy Kascht Dave Diamond
U. of Iowa Broadcast BR	KRUI-FM Wattage 100	Iowa City Formats F,E, J, ME, NA, REG, P, U, W	319-335-9525 fax 319-335-9526	Andrew Quinn None
West Des Moines Cmty. Schl. Dist. Broadcast BR	KWDM-FM Wattage 10	West Des Moines Formats AC,AOR	515-226-2600 fax	Brian Christensen Advisor
William Penn College Broadcast BR	KIGC-FM Wattage 230	Oskaloosa Formats U,AC,CHR,CL,CO,CR,J,ME,O,P1,REG,REL,W	515-673-8714 fax 515-673-1379	Don De Boef Don De Boef

ID 1

U. of Idaho	KUOI-FM	Moscow	208/885-6393	Keith Hamdy	Jeff Kimberling
Broadcast BR	Wattage 50	Formats AOR, CHR, FJ, ME, NA, REG, P, U		fax 208/885-5896	

IL 19

Bradley U.	WCBU-FM	Peoria	309-677-2763	Laura Garfinkel	Frank Thomas
Broadcast BR	Wattage 50000	Formats CL, F, J		fax 309-677-3462	
Chicago State U.	WCSU Radio	Chicago	312-995-2219 TV	Peter Shapiro	Christine List
Broadcast C	Wattage	Formats J, U, Blues, Gold		fax 312-995-3772	
College of St. Francis	WCSF-FM	Joliet	815-740-3696	Robert Zak	Richard E. Lorene
Broadcast BR	Wattage 100	Formats CHR, AOR		fax 815-740-4285	
Glenbrook South High School	WMWA-FMca	Glenview	708-729-Rock	Dell Kennedy	Advisor
Broadcast CC	Wattage	Formats		fax	
Illinois State U.	WZND-FMca	Normal	309/438-5491	Cynthia Lauletta	Deb Lesser
Broadcast CA	Wattage	Formats		fax 309-438-3048	
Judson College	WJUD Radio	Elgin	708-695-2500 x325	Jeff Moore	NONE
Broadcast CC	Wattage	Formats CR		fax 708-695-0407	
Lake Land Cmty. College	WLKL-FM	Mattoon	217-235-3131*271	Bill Lower	Bill Lower
Broadcast BR	Wattage 1300	Formats AOR, CHR, CL, J, ME, U		fax 217-258-6459	
Lincoln College	WLNK-FM	Lincoln	217-735-3495	Loyd Kirby	Loyd Kirby
Broadcast BR	Wattage 225	Formats CHR,O,P1		fax 217/732-8859	
Millikin U.	WJMU-FM	Decatur	217-424-6377	Jim Seaney	Jimm Seaney
Broadcast BR	Wattage 1000	Formats CL, J, ME, NA, P		fax 217-424-3993	
Monmouth College	WMCR-AM	Monmouth	309/457-3314	/Lee McGaan	Lee McGaan
Broadcast CC	Wattage	Formats AOR, CHR, ME, P1, U		fax 309/734-7500	
North Central College	WONC-FM	Naperville	708-420-3438	Mark Stuenkel	John Madormo
Broadcast BR	Wattage 3900	Formats AOR		fax	
Olivet Nazarene U.	WONU-FM	Bourbonnais	815-939-5332	Bill DeWees	Bill DeWees
Broadcast BR	Wattage 35000	Formats REL, AC		fax 815-939-5087	
Principia College	WTPC-FM	Elsah	618-374-5808	Carl Philips	Richard Dearborn
Broadcast BR	Wattage 10	Formats P, J, ME, NA, REG, U		fax 618/374-5122	
Quincy College	WQUB-FM	Quincy	217-228-5410	Peter Brinkman	Fr. Harry Speckman
Broadcast BR	Wattage 10,000	Formats CL, F, J, NA, REG, P, U		fax 217-228-5473	
St. Xavier U.	WXAV-FM	Chicago	312-779-9858	Phil Gordon	Phil Gordon
Broadcast BR	Wattage 150	Formats AOR, CR, F, G, J, ME, NA, P, REG, REL, U, W		fax 312-779-9061	
Triton College	WRRG-FM/ Media	River Grove	708-456-0300 x462	Ms. Chris Moran	Ms. Chris Moran
Broadcast BR	Wattage 100	Formats AOR,P		fax 708-456-0047	
U. of Chicago	WHPK-FM	Chicago	312-702-8289	Greg Lane	Vernon White
Broadcast BR	Wattage 100	Formats CL, F, J, REG, P, U, CO, E, NPA, W		fax 312-702-0440	
U. of Illinois	WPGU-FM	Champaign	217-333-2016	Terry Dugan-Nolan	Terry Dugan-Nolan
Broadcast BR,CA	Wattage 3000	Formats AOR		fax 217/244-3001	
Western Illinois U.	WHEN	Macomb	309-298-2658	Todd Harkins	Andrea Trinklein
Broadcast CA	Wattage 120	Formats CHR1, AOR, ME		fax 309-298-2122	

IN 15

Ball State U.	WCRD-AMcc	Muncie	317-285-1467	Jeff Miller	Advisor
Broadcast CC, CA	Wattage	Formats		fax 317-285-5505	
Columbia City High Schl.	WJHS-FM	Columbia City	219-244-4099	Robert Thomas	Advisor
Broadcast BR	Wattage 2650	Formats P AC AOR CHR CO CR F G J ME MOR O		fax	
Earlham College	WECI-FM	Richmond	317/983-1246	Luke Clippinger	Bob Johnstone
Broadcast BR	Wattage 300	Formats AOR,CHR, CL,CO, E,F, G,J, ME, NA, O, P,		fax 317/983-1304	
Evansville-Vandenburg School	WPSR-FM	Evansville	812-423-0232	Michael Reininga	
Broadcast BR	Wattage 14000	Formats AC, AOR, CHR, CO, O, P		fax 812-465-8241	
Franklin College of Indiana	WFCL-FM	Franklin	317-738-8442	Tina Harrison	Joel E. Cramer
Broadcast BR	Wattage 1000	Formats AOR,ME,MOR,P,		fax 317-736-6030	
Indiana State U.	WISU-FM	Terre Haute	812-237-3248	Ben Buecher	David Sabaini
Broadcast BR	Wattage 13300	Formats CHR, JI, P, U		fax 812/237-3241	
Indiana U.	WIUS-FMca	Bloomington	812/855-6552	Doug Orvis	Cynthia App
Broadcast CA	Wattage	Formats J,ME,P1,U,W		fax	
Lafayette School Corp.	WJEF-FM	Lafayette	317-449-3400	Randall J. Brist	
Broadcast BR	Wattage 250	Formats O		fax 317/449-3431	
Manchester College	WBKE-FM	N. Manchester	219-982-5272	Lisa White	Virginia Keller
Broadcast BR	Wattage 3000	Formats AOR,CL,Co, CR, E, F, ME, NA, REG, P		fax 219-982-6868	
New Albany High School	WNAS-FM	New Albany	812-949-4272	Lee Kelly	Advisor
Broadcast BR,CA	Wattage 2850	Formats CHR		fax	
St. Joseph's College	WPUM-FM	Rensselaer	219/866-6211	Brian Simmons	Brian Simmons
Broadcast BR	Wattage 10	Formats AOR		fax 219-866-4497	

U. of Evansville Broadcast BR	WUEV-FM Wattage 6100	Evansville Formats F, J, ME, NA, REG, P, U	812/479-2689	Leonard Clark fax 812/479-2022	Leonard Clark
U. of Notre Dame Broadcast BR	WSND-FM/ WVFI Wattage 3400	Notre Dame Formats CL	219-631-7342	Adele Lanan fax	Adele Lanan
U. of Southern Indiana Broadcast BR	WSWI-AM Wattage 250	Evansville Formats C, P, U	812/464-1836	Ken Murphy fax	Wayne Rinks
Valparaiso U. Broadcast BR	WVUR-FM Wattage 36	Valparaiso Formats U,AOR	219-464-6673	Matt Pendergast fax 219-464-5491	Advisor
KS 7					
Colby Comm. College Broadcast BR,CA	KTCC-FM Wattage 3000	Colby Formats CHR	913/462-6762	Jon Burlew fax 913/462-8315	Jon Burlew
Fort Hays State U. Broadcast CC,CA	KFHS-AMcc & FMca Wattage	Hays Formats AOR	913/628-4428	Katie Thompson fax 913/628-4098	Nancy Selbe
Hutchinson Cmty. College Broadcast CC	KCCCH-AMcc Wattage	Hutchinson Formats	316-665-4970	Station Mgr. fax	Advisor
Kansas State U. Broadcast BR	KSDB-FM Wattage 1400	Manhattan Formats AOR, J, ME, NA, REG, P, U	913-532-3292	Jim Johnson fax 913-532-7309	Joe Montgomery
Ottawa U. Broadcast BR	KTJO-FM Wattage 10	Ottawa Formats AOR, CHR1, CO, CR, E, ME, U	913/242-5200x5480	Brad Johnson fax 913-242-7429	Barry B. King
Southwestern College Broadcast BR	KSWC-FM Wattage 10	Winfield Formats U,P,AOR,AC	316-221-1070	Bill DeArmond fax 316/221-3725	Advisor
U. of Kansas Broadcast BR	KJHK-FM Wattage 100	Lawrence Formats F, J, ME, NA, REG, P, U	913-864-4745 stn ofc	Chris Beurman fax 913-864-0614	Tim Mensendiek
KY 1					
Kentucky Wesleyan College Broadcast BR	WKWC-FM Wattage 5000	Owensboro Formats U,CL,J	502-685-5937	Pam Gray fax	Leonard Clark
LA 2					
Northeast Louisiana U. Broadcast BR	KNLU-FM Wattage 8500	Monroe Formats AOR, J, P	318-342-5659	Joel Willer fax	Joel Willer
Southeastern Louisiana U. Broadcast BR	KSLU-FM Wattage 3000	Hammond Formats J, AOR, NA, O, U, W	504/549-5758	Ron Nethercutt fax 504-549-3960	John Pisciotta
MA 17					
Bradford College Broadcast C?	WHAT Radio Wattage	Bradford Formats AOR, CHR, F, J, ME, NA, REG, P	508-372-7161x290	Pietro Belluschi fax 508-521-0480	Keith Le Blanc
Cape Cod Cmty. College Broadcast BR	WKKL-FM Wattage 205	West Barnstable Formats AOR, J, ME, NA, REG, U	508/362-2131x446	Scott Eck fax 508-362-8638	Steve Leclair
Cape Cod Regional Tech. HS Broadcast BR	WCCT-FM Wattage ?	Harwich Formats AC	508-432-4500	Burt Fisher fax 508-432-7916	Advisor
Curry College Broadcast BR	WMLN-FM Wattage 170	Milton Formats J,P,AOR	617-333-0311	Prof. Alan Frank fax 617-333-6860	Prof. Alan Frank
Dean Junior College Broadcast BR	WGAO-FM Wattage 125	Franklin Formats AOR, ME, P	508-528-4210	Vic Michaels fax 508-528-7846	Vic Michaels
Eastern Nazarene College Broadcast CC	WENC-AMcc Wattage	Quincy Formats Cont. Christian	617-773-6350	Dean Boshart fax	Randall King
Emerson College Broadcast BR	WERS-FM Wattage 4000	Boston Formats J, ME, REG, P, U, E, NA, NPA, W	617-578-8890	Fran Berger fax 617-578-5809	Fran Berger
Fitchburg State College Broadcast BR	WXPL-FM Wattage 100	Fitchburg Formats U,P	508-345-0276	Brian Gill fax	Advisor
Newbury College Broadcast CC	WNBV-AMcc Wattage	Brookline Formats AOR, CHR, CL, CO, F, G, J, ME, MOR, NA, P,	617-730-7063	David Daniel fax	John Tierney
Northeastern U. Broadcast BR	WRBB-FM Wattage 18	Boston Formats AOR, CHR, REG, U	617-437-2790	Lou Conrad/Chris fax 617-437-4375	Lou Conrad
Northfield Mount Hermon Schl. Broadcast BR	WNMH-FM Wattage 235	Northfield Formats AOR, C, F, J, ME, NA, REG, P, U	413-498-3603 stn	Bill Hattendorf fax 413-498-3164	Bill Hattendorf
Pine Manor College Broadcast CC	WPMC-AMcc Wattage	Chestnut Hill Formats AOR, CHR, J, P, U	617-731-7676	Lise Desjardins fax 617-731-7199	Prof. David Smith
Regis College Broadcast CC	WRGS-AMcc Wattage	Weston Formats AOR,CHR,CL,F,J,R,P	617-893-5200x5709h	Julie Chiras fax	Dr. Albert Visile
Suffolk U. Broadcast CC	WSFR-AMcc Wattage	Boston Formats	617-573-8344	Phil Hager fax	Susan James
U. of Massachusetts - Amherst Broadcast BR	WMUA-FM Wattage 1000	Amherst Formats CO,CR,E,F,G,J,ME,O,P,REG,REL,U,W	413-545-2876	Jack Wright fax 413-545-4751	Glenn Siegel
Williams College Broadcast BR	WCFM-FM Wattage	Williamstown Formats AOR, J, ME, REG, P	413/597-6555	Becky Bond fax 413-597-2259	Scott Figgins
Worcester State College Broadcast CC	WSCW Radio Wattage	Worcester Formats P1	508/793-8000x8512	Rick Johnson fax	Advisor

MD 3

Catonsville Cmty. College Broadcast CC	WCCN-AMcc Wattage	Formats REG, P, U	Catonsville 410/455-4358
Towson State U. Broadcast BR	WTMD-FM Wattage 10160	Formats P	Towson 410-830-8938
U. of Maryland Broadcast CA,CC	WMUC-AM & -FM Wattage	Formats	College Park 301-314-7865

Helena Cohen fax 410-455-4411	April Warwick
Jim Armstrong fax 410-830-2686	John Turner
David Barnes fax 301-314-7879	Doug Bertel

ME 4

Bowdoin College Broadcast BR	WBOR-FM Wattage 300	Formats UCL, F, J, ME, REG, P, U	Brunswick 207-725-3250
Husson College-New Eng. Schl. Broadcast BR	WHNS-FM Wattage 140	Formats CHR	Bangor 207-947-3987
St. Joseph's College Broadcast BR	WSJB-FM Wattage	Formats AOR	North Windham 207-892-2266
U. of Maine at Orono Broadcast BR	WMEB-FM Wattage 380	Formats U,P,AOR	Orono 207-581-2332

Matt Roberts fax 207-725-3510	Bill Fruth
Ben Haskell fax 207-947-3987	Ben Haskell
Scott Heyer fax 207-892-7746	William Yates
Ervin Dehmow Jr. fax 207-581-4343	John Diamond

MI 14

Alma College Broadcast CC	WQAC-AMcc/ FMca Wattage	Formats	Alma 517/463-7538
Central Michigan U. Broadcast BR	WMHW-FM Wattage 307	Formats AOR, J, ME, NA, P	Mt. Pleasant 517-774-7287
Cousino High School Broadcast BR	WPHS-FM Wattage 110	Formats AOR, ME, REG, P	Warren 313-751-3689
Henry Ford Cmty. College Broadcast BR	WHFR-FM Wattage 270	Formats CL,F,J,ME,NA,REG,P,U	Dearborn 313-845-6477
Lansing Cmty. College Broadcast CA, CC	WLCC-FMca Wattage	Formats AOR	Lansing 517/483-1670
Michigan State U. Broadcast BR,CA	WDBM-FM Wattage 2000	Formats U,P	East Lansing 517-353-4414
Northern Michigan U. Broadcast CC	WUPX-FM Wattage 200	Formats AC,CHR	Marquette 906-227-3077
Northwestern Michigan College Broadcast BR	WNMC-FM Wattage 150	Formats F, J, ME, NA, REG, P, U	Traverse City 616/922-1091
Oakland U. Broadcast CC PA	WOUX Radio Wattage	Formats U, AOR, J, ME, NA, P, U	Rochester 313/370-4272
Ontonagon Area Schools Broadcast BR	WOAS-FM Wattage 10	Formats AOR,CHR,CR,E,J,ME,O,P,REG,W	Ontonagon 906-884-4422
Plymouth Canton Comm. Schools Broadcast BR	WSDP-FM Wattage 200	Formats AOR,P	Canton 313-451-6266
U. of Detroit Broadcast CC	WUDM-AMcc Wattage N/A	Formats AOR,CHR,CL,F,J,ME,NA,REG,P,U	Detroit 313-993-1152
U. of Michigan Broadcast BR	WCBN-FM Wattage 200	Formats FREEFORM	Ann Arbor 313-763-3501
U. of Michigan - Dearborn Broadcast CA	WUMD-FMca Wattage	Formats	Dearborn 313-593-5167

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Sean Wilson fax 313-574-3062	Jennifer
Jay B. Korinek fax 313-845-9658	Advisor
Dave Downing fax 517/483-9781	Dave Downing
Dave Clark fax 517-337-9669	Gary Reid
Wynfred Russell fax 906-227-2204	Charles Ganzert
John Lockard fax 616-922-1569	Dr. Mark Ross
Robert Kuron/Mike fax	David Lau
Mike Bennett fax 906-884-2942	Advisor
Bill Keith fax	Bill Keith
Paul Anders fax 313-993-1011	John Daniels
Gregg Bierman fax 313-747-3885	Ted Oberg
Michael Sansoterra fax	Advisor

MN 7

Bemidji State U. Broadcast BR	KBSB-FM Wattage 115	Formats P,AC,CHR	Bemidji 218-755-2059
Bethel College Broadcast CC	WBSC Radio Wattage	Formats AOR CHR CR1 J ME REL	St. Paul 612-638-6283
Carleton College Broadcast BR	KRLX-FM Wattage 100	Formats AOR, CHR, CL, J, ME, RE, P, U	Northfield 507-663-5361
Mankato State U. Broadcast CA	KRNR-FMca Wattage	Formats AOR, P	Mankato 507-389-5793
Southwest State U. Broadcast CA	KSSU-FM Wattage	Formats AOR,CHR, NA, P, CO, J	Marshall 507-537-7103
U. of Minnesota Broadcast CC	WMMR-FMca Wattage	Formats	Minneapolis 612-625-5926
Winona State U. Broadcast BR,CA	KQAL-FM Wattage 1800	Formats AOR, CHR, CL, F, J, ME, NA, REG, P, U	Winona 507/457-5258

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Thomas Ramirez fax 612-638-6001	Kathleen Bruner
Mr. Shanen Becker fax 507-663-4204	Mr. Chris Rosenrod
Mark Taylor fax	Mark Taylor
Jan Loft fax 507-537-7154	Jan Loft/Mike
Jim Musil fax 612-625-2112	Advisor
Dean Beckman fax 507-457-5586	Ajit Daniel

MO 10

Evangel College Broadcast CC	KECC-AMcc Wattage	Formats	Springfield 417-863-1061
Lincoln U. of Missouri Broadcast BR	KJLU-FM Wattage 40000	Formats U,AC	Jefferson City 314/681-5296

Tom Boyd fax 417-863-1574	Advisor
Darryl Smith fax 314-681-5299	Darryl Smith

Northeast Missouri State U. Broadcast CA	KNEU-FMca Wattage	Kirksville Formats U	816-785-5638	John Hart fax 816-785-4181	John Hart
Northwest Missouri State U. Broadcast CC	KDLX-FMca Wattage	Maryville Formats AOR,CHR,P,U	816-562-1163	Ken Lucas fax 816-562-1900	John Jasinski
Ozark Christian College Broadcast BR	KOBC-FM Wattage 30 kw	Joplin Formats Cont. Christian	417-781-6401	Rob Kime fax 417-624-0090	Rob Kime
Park College Broadcast BR	KGSP-FM Wattage 10	Parkville Formats AOR, CL, J, ME, NA, P, U	816-741-2000 x325	Michael Dugas fax 816-741-4911	Charles Welborn
Southeast Missouri State U. Broadcast CC	KMXQ Wattage	Cape Girardeau Formats AOR,CHR,C,ME,P,U	314/651-2126	Bruce Mims fax 314/651-5967	Bruce Mims
St. Louis Cmty. College Broadcast BR	KCFV-FM Wattage 100	St. Louis Formats U,P,REG, W	314-595-4472	Dianna Clark fax 314-595-4544	John Balas
U. of Missouri Broadcast BR	KMNR-FM Wattage 450	Rolla Formats AOR,CL,F,J,ME,REG,P,U	314-364-6427	Greg Poettgen fax 314-341-6026	Fred Goss
William Jewell College Broadcast BR	KWJC-FM Wattage 182	Liberty Formats Christian	816-781-7700	Rob Lumley fax 816-781-3164	Craig Larson
MS 3					
Copiah-Lincoln Cmty. College Broadcast BR	WCLL-FM Wattage 100	Wesson Formats CHR,AC	601-643-8384	Brad Morgan fax 601-643-2366	Burlian O. Walker
Mississippi College Broadcast BR	WHJT-FM/ WSLI-AM Wattage 3000	Clinton Formats CR	601-925-3458	Russ Brashear fax	Russ Brashear
U. of Mississippi Broadcast BR	WUMS-FM Wattage 3000	University Formats P	601-232-5395	Travis Bedwell fax 601-232-5703	Jerry Donnelly
NC 10					
Campbell U. Broadcast BR	WCCE-FM Wattage 3000	Buies Creek Formats mor	919-893-5561	Travis Autry fax 919-893-9850	Advisor
East Carolina U. Broadcast BR	WZMB-FM Wattage 282	Greenville Formats U,P	919/757-4751	Susan Nelson fax 919-757-6426	Greg Brown
Elon College Broadcast BR	WSOE-FM Wattage 500	Elon College Formats U,P	919-584-2574	Matt Warner fax	Advisor
Fayetteville State U. Broadcast BR	WFSS-FM Wattage 100000	Fayetteville Formats J	919-486-1381	R. L. Collins fax	Advisor
N. Carolina Wesleyan College Broadcast BR	WESQ-FM Wattage 6000	Rocky Mountain Formats	919-977-7171	Jerry Glass fax	Advisor
North Carolina A&T State U. Broadcast BR	WNAA-FM Wattage 10000	Greensboro Formats J, REG, U, GOS	919-334-7936	Tony Welborne fax 919/334-7960	Tony Welborne
North Carolina State U. Broadcast BR	WKNC-FM Wattage 3000	Raleigh Formats ME1, CHR, CR, E, J, P, REG, U	919-515-2401	Bekkie Reising fax 919-515-5133	Bob Bryan
St. Augustine's College Broadcast BR	WAUG-AM Wattage 500	Raleigh Formats U	919-755-0750	Jay Holloway fax 919-834-5217	Advisor
Wake Forest Union Broadcast CA	WAKE-FM Radio Wattage	Winston-Salem Formats P1, J, ME, REG, U	919-759-6985	Dan Leonard fax 919-759-4562	Byron Wells
Winston-Salem State U. Broadcast BR	WSNC-FM Wattage 125	Winston-Salem Formats P,J,REG,U	919-750-2304	Karen Hannon fax 919-750-2459	Dr. Brian Blount
ND 1					
Minot State U. Broadcast CC	KMSU-AMcc Wattage	Minot Formats U,AC,AOR,CHR,CO,ME,NA,P, CR	701/857-3829	Vicki Hume fax	John Vigested
NE 2					
Hastings College Broadcast CC,CA	KFKX-FMca Wattage	Hastings Formats AOR, CHR, CR, O,P, U	402-461-7460	Bill Rinehart fax 402/463-3002	Sharon Brooks
U. of Nebraska at Kearney Broadcast BR	KSCV-FM Wattage 1000	Kearney Formats U,J,NA,AOR	308-234-8251	Roy L. Hyatte fax	Advisor
NH 3					
Dartmouth College Broadcast BR	WDCR-AM/ WFRD-FM Wattage ?	Hanover Formats AOR, J, ME, REG, P, U	603-646-3313	Sally Huntton fax 603-643-7625	Holly Sateia
Hesser College Broadcast CC	New Station Wattage	Manchester Formats	603-668-6660x312	Barbara Villandry fax	Advisor
Notre Dame College Broadcast CA	WQCX-FM Wattage	Manchester Formats AOR, CO, F, J, ME, NA, REG, REL	603-669-4298, x114	John Poisson fax 603-644-8316	Robert G. Simmons
NJ 11					
Atlantic City High School Broadcast C	WACH Wattage 500	Atlantic City Formats AOR,CHR,ME,P,J,CO,U1	609-343-7300	Grace Wagner fax 609-348-5247	Grace Wagner
Centenary College Broadcast BR	WNTI-FM Wattage 5600	Hackettstown Formats U,AOR,CHR,P, J,ME P1	908-852-4545	Diana Schmitt/Eric Slater fax	Eric Slater

Monmouth College Broadcast BR	WMCX-FM Wattage 1000	West Long Branch Formats AOR,P	908-571-3482	Craig Rondinone fax 908-571-4407	Rett Rich
Montclair State College Broadcast BR	WMSC-FM Wattage 10	Upper Montclair Formats P1,ME,U,CO	201/893-4257	Stewart Weisman fax 201/893-7433	Advisor
Morristown High School Broadcast BR	WJSV-FM Wattage 124	Morristown Formats AOR	201-292-2168	Rebecca Gotch fax	Virginia Lyttle
Ocean County College Broadcast CA	WOCC-FMca Wattage	Radio Toms River Formats AOR	908-255-0429	Rich Dalton fax 908-255-0444	Peter Jarrett
Ramapo College Broadcast BR	WRPR-FM Wattage 100	Mahwah Formats P	201/529-7573,	Andre Perry fax 201-327-9036	Andre Perry
Rowan College of New Jersey Broadcast BR	WGLS-FM Wattage 440	Glassboro Formats AC, AOR, CHR, CO, J, ME, W	609-863-7335	Frank Hogan fax 609-863-5020	Frank Hogan
Stockton State College Broadcast BR	WLFR-FM Wattage 1350	Pomona Formats P1, CL, E, F, J, ME, O, REG, U, W	609-652-4780	Bruce Carlson fax 609-652-0275	Rance Catlin
Trenton State College Broadcast BR	WTSR-FM Wattage 1500	Trenton Formats AOR, CL, J, ME, NA, REG, P, U	609-771-2450	Dr. David Rogosky fax	Dr. David Rogosky
William Paterson College Broadcast BR	WPSC-FM Wattage 200	Wayne Formats U,AOR,CHR	201/595-3319 o	Drew Jacobs fax 201-595-2483	Drew Jacobs

NM 1

San Juan College Broadcast BR	KSJE-FM Wattage 15000	Farmington Formats CLASS, J, NA	505/599-0231	James Burgess fax 505/599-0385	Advisor
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Adirondack Cmty. College Broadcast BR	WGFR-FM Wattage 10	Queensbury Formats ME, P, AOR	518-793-6188	Don Racette fax 518-745-1433	Ron Pesha / Don
Buffalo State College Broadcast BR	WBNY-FM Wattage 100	Buffalo Formats P1	716-878-3080	Jon Hans fax 716-878-6600	Tom McCray
Cayuga Comm. College Broadcast BR,CA	WDWN-FM Wattage 250	Auburn Formats AOR	315-253-0449	Steven Keeler fax 315-255-2690	Advisor
Cazenovia College Broadcast BR	WITC-FM Wattage 130	Cazenovia Formats AOR, P, U	315/655-8536	Paul MacArthur fax 315-655-2190	
Center for the Media Arts Broadcast CC	WCMA Wattage	New York Formats P1, CO, E, NA, O, W	212-229-5905	Ed Gigante fax 212-463-0746	Mike Cokkinos
Dutchess Cmty. College Broadcast CC	WDCC-FMca Wattage	Poughkeepsie Formats CHR, AOR, J, ME, P, U	914/471-4500x4832	Joshua Bloom fax	Stephen Press
Genesee Cmty. College Broadcast BR	WGCC-FM Wattage 880	Batavia Formats AOR	716-343-9422	Tim Zielinski fax	Chuck Platt
Hamilton College Broadcast BR	WHCL-FM Wattage 270	Clinton Formats U,P,AOR	315-859-1648	Jim Rushton fax 315-853-3891	Advisor
Hobart and William-Smith Colleges Broadcast BR, CA	WEOS-FM Wattage 1500	Geneva Formats AOR, F, J, ME, NA, REG, P1, U, G, W, P	315-781-3456	Mike Black fax 315-781-3916	Michael Black
Hofstra U. Broadcast BR	WRHU-FM Wattage 470	Hempstead Formats AOR, J, CL, P	516-463-5667	Al Montag fax 516/564-4296	Jeff Kraus
Ithaca College Broadcast BR,CA	WICB-FM Wattage 5500	Ithaca Formats P	607/274-3142	Chris Wheatley fax 607/274-1664	Leah
Lehman College Broadcast CC	WHLC-AMcc Wattage 30	Bronx Formats E,ME, JP, REG, U	212-960-8954	Victoria Arteche fax	John Caberello
Long Island U. Broadcast BR	WCWP-FM Wattage 100	Brookville Formats AOR	516-299-2626	Bob Clifford fax	Bob Clifford
Medaille College Broadcast CC	WMCB-AMcc Wattage	Buffalo Formats	716/884-3281	Charles Monteleone fax 716-884-0291	Lisa Van
Millbrook School Broadcast CC	WMBK Radio Wattage	Millbrook Formats AOR,J,ME,REG,P,U	914-677-8261	Chris Drago fax 914-677-8598	Paul Stellato
New York U. Broadcast BR	WNYU-FM Wattage 8300	New York Formats P	212-998-1660	Dan Knowles fax 212-998-1652	Prof. Barbara
Niagara County Cmty. College Broadcast CC	WNCB Radio Wattage	Sanborn Formats AOR,CHR,CO,J,ME,P1,REG,U,W	716/731-3271 x139	Robert Mazzei fax 716/731-4053	Robert Mazzei
Nyack College Broadcast BR	WNYK-FM Wattage 14	Nyack Formats CR, J, P, U	914-358-1710	Don Jehlen fax 914-358-1718	Dr. David Turk
Queensboro Cmty. College Broadcast CC	WQCC Radio Wattage	Bayside Formats AOR, ME, N, REG, P	718-229-0396	Gil Pizano fax	Michael Perry
Rochester Inst. of Tech. Broadcast BR	WTRF-FM Wattage 910	Rochester Formats J, ME, REG, P, U	716-475-2000	Marc Moisa fax 716-475-7049	Dorothy Brown
Skidmore College Broadcast BR	WSPN-FM Wattage 253	Saratoga Springs Formats AOR,J,P, FF1	518-584-7378	Kevin Polakoff fax 518-584-7378	Advisor
St. John Fisher College Broadcast CC	WFCC-FMca Wattage	Rochester Formats AOR, P	716-385-8174	Robert Meadows fax	Gary Cuminala

St. John the Baptist H.S. Broadcast CA	WRSJ-FMca Wattage	West Islip Formats AOR, CHR, ME, NA, U, REG, NATIVE ROCK	516-587-8000 fax 516-587-8996	Father Jim Vlaun fax 516-587-8996	Father Jim Vlaun
St. John's U. Broadcast CC	WSJU-AMcc Wattage	Jamaica Formats	718/990-6564	Rich Louis fax 718-380-3803	Ken Joseph
St. Lawrence U. Broadcast CA, CC	KSLU-FMca Wattage	Canton Formats AOR, J, ME, NA, O, P, REG, U, W	315-379-5538 fax 315-379-5795	Christopher Hamilton fax 315-379-5795	Steve Gochter
St. Thomas Aquinas College Broadcast CC	WSTK-AM 530 Wattage	Sparkill Formats AOR, CHR	914-359-9500 x342	Brian Comerford fax 914-359-8136	Donna R. Williams
SUNY - Albany Broadcast BR	WCDB-FM Wattage 100	Albany Formats P, J, U, AC	518-442-5262 o	Marc Rind fax	Advisor
SUNY - Brockport Broadcast BR	WBSU-FM 89.1 & AM Wattage 7338	Brockport Formats AOR, CHR, CL, J, ME, REG, U	716-395-2580 fax	Warren "Koz" Kozireski fax	Trevor Bailey
SUNY Inst. of Tech. Broadcast BR, CA	WCOT-FM/AM Wattage	Utica Formats AC, AOR, CHR, CR, J, P	315-792-7223 fax 315-734-4198	Rebecca Williams fax 315-734-4198	Dave Garrett
SUNY - Morrisville Broadcast CC	WCVM Wattage	Morrisville Formats AOR, CHR, CR, J, ME, NA, NPA, P, U	315-684-6166 fax 315-684-6116	Station Mgr. fax 315-684-6116	Mary Ann Mengucci
SUNY - New Paltz Broadcast BR	WFNP- FM/AM Wattage 230	New Paltz Formats P1, F, J, ME, NA, NPA, P, REG, U, W	914-257-3099 fax 914/257-3099	Will Robedee fax 914/257-3099	Lee Kobus
SUNY - Oneonta Broadcast BR	WONY-FM Wattage 180	Oneonta Formats U, P	607-433-0706	Greg Bocchino fax	Jeff Baum
SUNY - Oswego Broadcast BR	WNYO-FM/Student Assn. Wattage 100	Oswego Formats	315-341-2101 fax 315-341-3135	Sean O'Connel fax 315-341-3135	Fritz Messare
SUNY - Plattsburgh Broadcast BR	WPLT-FM Wattage 10	Plattsburgh Formats P	518/564-2727	Bruce McDonald fax 518/564-3205	Peter Ensel
SUNY - Stony Brook Broadcast BR	WUSB-FM Wattage 4000	Stony Brook Formats J, NPA, PREG, U, P, W	516-632-6500 fax 516/632-7519	Norman Prusslin fax 516/632-7519	Norm Prusslin
Syosset High School Broadcast BR	WKWZ-FM 88.5 Wattage 125	Syosset Formats AOR, CHR, CL, F, J, ME, NA, REG, P	516-364-5745 fax 516-921-6032	Gil Hova fax 516-921-6032	Jack DeMasi
Syracuse U. Broadcast BR - FM	WJFZ-FM Wattage 100	Syracuse Formats CHR, U	315-443-4689 fax 315-443-4379	Dave Gorab fax 315-443-4379	Roosevelt Wright, Jr.
Syracuse U. Broadcast CC	WERW-AMcc Wattage	Syracuse Formats U, Free Form, P, ME, J, REG, HIP HOP	315-443-2503 ofc fax 315-443-4617	Edward Farmer fax 315-443-4617	Al Page
U. of Rochester Broadcast BR, CC	WRUR-AM/FM Wattage	Rochester Formats U, P, R, F, etc.	716/274-3699 fax 716-473-2404	Todd Havens fax 716-473-2404	Rob Rouzer

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Baldwin-Wallace College Broadcast BR	WBWC-FM Wattage 100	Berea Formats AOR	216-826-2145 fax 216/826-2329	Alan Capers fax 216/826-2329	Connie Allen
Bowling Green State U. Broadcast CA, CC	WFAL-AMcc Wattage	Bowling Green Formats AOR1, ME	419-371-8658 fax 419-372-8600	David Mainelli fax 419-372-8600	Bruce Klopfenstein
Cleveland State U. Broadcast BR	WCSB-FM Wattage 1000	Cleveland Formats U, P	216-687-3523 fax	Carl Santora fax	Jim Szatkowski
College of Mount St. Joseph Broadcast CC	WNRI-AMcc Wattage	Cincinnati Formats P1, CL, M, U	513-922-2058 fax 513-244-4222	Mike Schlomer fax 513-244-4222	Tom Hoffman
Denison U. Broadcast BR	WDUB-FM Wattage 100	Granville Formats J, M, NPA, P, REG, U	614/587-3008 fax	Cathy Corkery fax	Laurel Kennedy
Franciscan U. of Steubenville Broadcast CC	WFRS-AMcc Wattage	Steubenville Formats	614-283-6460 fax 614-283-6452	Dave Schaefer fax 614-283-6452	Dave Schaefer
Int'l. College of B'casting Broadcast BR	WICB Radio Wattage 5	Dayton Formats O	513-258-8251 fax 513-258-8714	Tom Collins fax 513-258-8714	Tim Collier
John Carroll U. Broadcast BR	WUJC-FM Wattage 850	University Heights Formats AOR, CL, J, ME, NA, REG, P, U	216-397-4439 fax 216-397-3028	Rebecca Mills fax 216-397-3028	David Reese
Kenyon College Broadcast BR	WKCO-FM Wattage 266	Gambier Formats CL, F, J, ME, REG, P, U	614-427-5412 fax 614-427-3711	Chris Egan fax 614-427-3711	Beth Dudley
Miami U. Broadcast CC, CA	WMSR-AM 540 Wattage	Oxford Formats J, ME, REG, U, P, NPA	513/529-1269 fax 513/529-3841	Chris Rose fax 513/529-3841	Dr. Bruce Drushel
Muskingum College Broadcast BR	WMCO-FM Wattage 1300	New Concord Formats AOR, CL, F, J, ME, NA, REG, P, U	614-826-8379 fax 614-826-8404	Tom German fax 614-826-8404	Jeff Harman
Ohio Northern U. Broadcast BR	WONB-FM Wattage 3000	Ada Formats J, NA, P	419-772-1194 fax 419-772-1932	Stuart Hall fax 419-772-1932	G. Richard Gainey
U. of Akron Broadcast BR	WZIP-FM Wattage 3300	Akron Formats AOR, ME, U	216-972-7105 fax 216/972-5521	Tom Beck fax 216/972-5521	Tom Beck
U. of Findlay Broadcast BR	WLFC-FM Wattage 155	Findlay Formats AOR	419-424-4747 fax 419-424-4822	Bill Verelst fax 419-424-4822	James Greenwood
U. of Toledo Broadcast BR	WXUT-FM Wattage 170	Toledo Formats U, P1, F, J, ME, NA, REG	419-537-4761 fax 419-537-2210	Terrance Teagarden fax 419-537-2210	

ON 2

Laurentian U. Broadcast CA	CFLR-FMca Wattage	Sudbury Formats P1	705-675-1151x2405	Carl Jorgensen fax 705-673-6555	
Mohawk College- Applied Arts & Broadcast CA	CHMR-FM Wattage	Hamilton Formats	416-575-2175	Andy Posthumus fax 416-575-2385	Advisor

OR 5

Eugene Public Schools Broadcast BR	KRVM-FM Wattage 1900	Eugene Formats U,AC,AOR,J	503-687-3370	Eric Von Keppel fax 503-484-9863	Bob Rathman
Oakridge High School Broadcast BR	KSDC-FM Wattage 580	Oakridge Formats CHR,CO	503-782-2231	Debbie Gillespie fax	Advisor
Oregon Institute of Technology Broadcast BR	KTEC-FM Wattage 250	Klamath Falls Formats F,J,ME,R,P,CO,U	503-885-1840	Steve Luft fax 503-885-1024	Gary Willhide
Oregon State U. Broadcast BR	KBVR-FM Wattage 340	Corvallis Formats J,ME,P1,REG,U,	503-737-2008	Tom Schuensiri fax 503/737-4999	Ann Robinson
Portland State U. Broadcast C	KPSU Wattage	Portland Formats	503-725-5661	Jon Beil fax 503-725-4882	

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Bloomsburg U. Broadcast BR,CA	WBUQ-FM Wattage 650	Bloomsburg Formats P1,AOR,CR,ME,REG,U,W	717-389-4686	Jeff Cooper fax 717-389-3700	Dr. Maria
Bucknell U. Broadcast BR	WVBU-FM Wattage 500	Lewisburg Formats P,AOR,P	717-524-1326	Station Mgr. fax 717-524-3760	Advisor
Bucks County Cmty. College Broadcast CA,CC	WTYL Radio Wattage	Newtown Formats AOR,CHR,P1	215/968-8380	Stephen Terwilliger fax 215/968-8005	Wendi Miller
Cabrini College Broadcast BR	WYBF-FM Wattage 100	Radnor Formats	215-971-8453	Chris Conrad fax	Jerry Zurek
Cal. U. of Pennsylvania Broadcast BR	WVCS-FM Wattage 3000	Califomia Formats U,CHR	412-938-4330	J. R. Wheeler fax 412-938-5959	J. R. Wheeler
Carnegie Mellon U. Broadcast BR	WRCT-FM Wattage 100	Pittsburgh Formats U	412/621-9728	Steve Auterman fax	Advisor
Duquesne U. Broadcast CC	WDSR-AMcc Wattage	Pittsburgh Formats	412-434-5773	Mike Aleprete fax 412-434-1661	Rob Bellamy, Ph.D.
Edinboro U. of PA Broadcast BR	WFSE-FM Wattage 3000	Edinboro Formats U,P	814/732-2526	Glynnis Claffey fax	Dr. Gary
Elizabethtown College Broadcast BR	WWEC-FM Wattage 100	Elizabethtown Formats AOR,CL,CR,J,ME,NPA,P,REL,W	717-361-1272 ofc	Rob Napoli fax 717/361-1180	Donald E. Smith
Geneva College Broadcast BR	WGEV-FM Wattage 15	Beaver Falls Formats CHR,CR	412/847-6676	Todd Hughes fax 412-847-6687	Pete Croisant
La Salle U. Broadcast CC	WEXP-AMcc Wattage	Philadelphia Formats	215-951-1378	Ron Grunsky fax	Advisor
Luzerne County Cmty. College Broadcast BR	WSFX-FM Wattage 100	Nanticoke Formats AOR,J,ME,P,CR,nPA	717-821-0933	Frank Kotsko fax 717-821-0905	Ron Reino
Lycoming College Broadcast BR	WRLC-FM Wattage 770	Williamsport Formats AOR,ME,P	717-321-4060	Elizabeth Clark fax 717-321-4090	Brad Nason
Mansfield U. Broadcast BR	WNTE-FM Wattage 115	Mansfield Formats P1	717-662-2616	Marc Sanders fax	Priscilla Travis
Mercyhurst College Broadcast BR	WMCE-FM Wattage 250	Erie Formats U,P,W,CL,AOR,E,F,G	814/824-2264	Keith Courson fax 814/824-2590	John Leisering
Middletown High School Broadcast BR	WMSS-FM Wattage 640	Middletown Formats AOR,CHR,ME,P	717-948-9136	John Wilsbach fax 717-948-3329	John Wilsbach
Muhlenberg College Broadcast BR,CA,CC	WMUH-FM Wattage	Allentown Formats AOR,CL,F,J,ME,NA,REG,P,U	215/821-3239	Lee Dury fax 215/821-3234	Joe Swanson
Penn. College of Technology Broadcast BR	WWAS-FM Wattage 100	Williamsport Formats AOR	717/326-3761	Dave Dunn fax 717/327-4503	Tom Speicher
Penn State U. Broadcast BR	WPSU-FM Wattage 1000	State College Formats C,F,J,ME,NA,NPA,U,G	814-865-9191	Dave Dzikowski fax	Dave Dzikowski
Penn. State U. - Mont Alto Broadcast CC	WRMA-AMcc Wattage	Mont Alto Formats	717-749-7333	Dave Fortna fax 717-749-5215	Advisor
Point Park College Broadcast CC	WPPJ-AMcc Wattage 10	Pittsburgh Formats AOR,CHR,ME,NA	412-392-4725	Jennifer Logsdon fax 412-391-1980	David Fabilli
St. Joseph's U. Broadcast CC	WSJR-AMcc Wattage 130	Philadelphia Formats P1,AOR,CHR,CL,E,J,ME,MOR,NPA,REG,	215-660-1082	Joseph Violanti II fax 215-473-0001	Dr. Sorenson
Susquehanna U. Broadcast BR	WQSU-FM Wattage 12000	Selinsgrove Formats AOR,J	717-372-4100	Robert Gross fax 717-372-4310	Robert Gross
U. of Scranton Broadcast CA,CC	WUSR Radio Wattage	Scranton Formats	717/941-7648	Brendon Keys fax	Ed Conway

Villanova U. Broadcast BR	WXVU-FM Wattage 700	Villanova Formats P1, ME, REG	215-645-4000	Dr. Sherry Bowen fax 215-645-7956	Dr. Sherry Bowen
West Chester U. Broadcast CC	WCUR Radio Wattage	West Chester Formats J, ME, NA, REG, P, U	215-436-2414	fax 215-436-2287	Dr. Michael Pearson
Widener U. Broadcast BR	WDNR-FM Wattage 10	Chester Formats AOR, J, ME, P, U	215/499-4439	Ray Horodowicz fax 215-876-9751	Dean Raymond
York College of PA Broadcast BR,CCFM	WVYC-FM,AM Wattage 100	York Formats P1	717-845-7413	David Schneider fax 717/854-5625	Lowell Briggs

RI 6

Bryant College Broadcast BR	WJMF-FM Wattage 225	Smithfield Formats U	401-232-6044	Magic Man fax 401-232-6319	Advisor
Coventry Public Schools Broadcast BR	WCVY-FM Wattage 200	Coventry Formats CHR	401-821-8540	Jeff Wade fax	Ken Grady
Providence College Broadcast BR	WDOM-FM Wattage 125	Providence Formats CL, CO, J, ME, P1, U, W	401-865-2460	Brian Shilale fax 401-865-2057	Br. Thomas Aquinas
Roger Williams College Broadcast BR	WQRI-FM Wattage 100	Bristol Formats AOR1	401-254-3485	Tony Ferreira fax 401-254-3283	Tony Mascarro
The Wheeler School Broadcast BR	WHLR-FM Wattage 150	Providence Formats AOR, P	401-421-8100, x65	Abigail Church fax	Mark
U. of Rhode Island Broadcast BR,CC	WRIU-FM & Wattage	Kingston FM: 401-789-4949 Formats CL, F, J, ME, REG, P, U		Tonya Chorney fax 401-789-4349	Maureen McDermott

SC 3

Clemson U. Broadcast BR	WSBF-FM Wattage 1000	Clemson Formats P	803-656-4008	Alan Ridgeway fax	Alan Ridgeway
Furman U. Broadcast BR	WPLS-FM Wattage 16	Greenville Formats AOR, J, O, REG, U, P1	803-294-3045	William Marion fax 803-294-3001	Carol Daniels
South Carolina State U. Broadcast BR	WSSB-FM Wattage 90000	Orangeburg Formats CHR, J, REG, P, U	803-536-8938	Gill Harris fax 803-536-8622	Gill Harris

SD 1

South Dakota State U. Broadcast BR	KESD-FM Wattage 50000	Brookings Formats AOR, J, ME, NA, P	605-677-5861	Gordon Graff III fax 605-688-4973	Jerry Jorgensen
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TN 5

Austin Peay State U. Broadcast BR	WAPX-FM Wattage 3000	Clarksville Formats CHR, CH, J, ME, NPA, O, U	615-648-7204	Jimmy Trodglan fax	David VonPalko
Chattanooga State Tech. Broadcast BR	WAWL-FM Wattage 6000	Chattanooga Formats AOR	615/697-4470	Bob Riley fax 615-697-4740	Bob Riley
Freed-Hardeman U. Broadcast BR	WFHC-FM Wattage 3000	Henderson Formats CL, J	901-989-6000	Jay Simmons fax 901-989-6065	Dr. Marcus Hayes
Tennessee State U. Broadcast CC	WTSU Radio Wattage	Nashville Formats U1, G, J	615-320-3293	Victoria Sturgeon fax	Victoria Sturgeon
Volunteer State College Broadcast BR	WVCP-FM Wattage 1000	Gallatin Formats P1, AC, CHR, CL, CO, CR, G, J, ME, REL	615-451-1640	Howard Espravnik fax	Howard Espravnik

TX 10

Alvin Cmty. College Broadcast BR	KACC-FM Wattage 800	Alvin Formats AC	713-331-6111	Cathy Forsythe fax 713-331-2064	Advisor
San Antonio College Broadcast BR	KSYM-FM Wattage 3000	San Antonio Formats U, P, J, ME, F, G, W, NA, REG	512-733-2787	John Onderdonk fax 512-733-2338	John Onderdonk
Southern Methodist U. Broadcast CC,CA	KSMU-AMcc Wattage	Dallas Formats AOR, CHR, CL, F, J, ME, REG, P, U	214-768-5768	Beth Hooper fax	Dan Rockwell
Southwest Texas State U. Broadcast BR	KTSW-FM Wattage	San Marcos Formats AOR, F, J, ME, P1	512-245-3485	Steve Sherrill fax 512-245-3708	Bob Shrader
Sul Ross State U. Broadcast CA	KSRC Radio Wattage	Alpine Formats AOR1, CHR, CL, CR, J, ME, NA, P, U, REL	915/837-8218	Keith West fax 915/837-8046	Keith West
Texas A&M U. Broadcast CA	KANM-FMca Wattage	College Station Formats	409-845-5923	Beth Weissinger fax 409-847-8854	Advisor
Texas Christian U. Broadcast BR	KTCU-FM Wattage 3000	Fort Worth Formats MOR, CL, P	817-921-7634	C. Bernardez fax	Advisor
Texas Tech U. Broadcast BR	KTXT-FM Wattage 35000	Lubbock Formats U, P1, E, F, J, ME, REG, W	806-742-3916	Dr. Clive Kinghorn fax 806-742-3906	Dr. Clive Kinghorn
U. of Texas - Austin Broadcast CA	KTSB-FMca Wattage	Austin Formats F, J, ME, NA, REG, P, U	512-471-5106 ofc	Robert Zimmer fax 512-471-1576	Andrea Morrow
Wayland Baptist U. Broadcast BR	KWLD-FM Wattage 370	Plainview Formats CHR	806-296-5521 x428	Jay Meyers fax 806-296-4718	Steven Long

UT 3

Dixie College Broadcast BR	KRDC-FM Wattage 105	St. George Formats CHR	801-673-4811	Marv Persinger fax	Lisa Snedeker
Southern Utah U. Broadcast BR	KGSU-FM Wattage 10000	Cedar City Formats Educational	801-586-7975	Matt Barton fax 801-586-5458	Art Challice
Weber State U. Broadcast BR	KWCR-FM Wattage 2000	Ogden Formats CHR, U	801-626-6450	Ira Cronin fax 801-626-6935	Ty Sanders

VA 7

Mary Washington College Broadcast CC	WMWC-AMcc Wattage	Fredericksburg Formats AOR, ME, P	703-899-4035	Dana Bradley fax 703-899-4623	Michael Joyce
Old Dominion U. Broadcast CC	WODU-AMcc Wattage	Norfolk Formats F, J, ME, REG, P, U	804-683-3441 office	Paul Philips fax 804-683-5155	Scott Harrison
Radford U. Broadcast BR	WVRU-FM Wattage 500	Radford Formats AOR, CO, F, ME, NA, P, U, J, ME, P1, CL	703-831-5171	Will Rollins fax 703-831-5893	Jim Newberne
U. of Virginia Broadcast BR	WUVA-FM Wattage 3000	Charlottesville Formats CHR	804-924-3194	Maria Hernandez fax 804-296-6397	Advisor
Virginia Tech. Inst. & State U. Broadcast BR	WUVT-FM Wattage 3000	Blacksburg Formats P1, CL, E, F, J, ME, REG, U, W, Children's	703-951-1642	Matt Findley fax 703-231-5430	Jeff Bevis
Washington & Lee U. Broadcast BR, CA	WLUR-FM Wattage 225	Lexington Formats P	703-463-8439	Robert J. deMaria fax 703-463-8945	Robert J. deMaria
York County School Bd. Broadcast BR	WYCS-FM Wattage 21000	Yorktown Formats CHR	804-898-0357	William M. Swartz fax 804-898-8235	Philip Paul

VI 1

Dept of Human Services Broadcast BR	WIUJ-FM Wattage	St. Thomas Formats	809-776-5270	Leo Morone fax 809-774-3466	Leo Morone
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VT 3

Lyndon State College Broadcast BR	WWLR-FM Wattage 3000	Lyndonville Formats AOR1, CHR, J, ME, REG, P, U	802-626-5881	Greg Tesmer fax 802-626-9770	Joe Bellevance
Middlebury College Broadcast BR	WRMC-FM Wattage 100	Middlebury Formats U,P	802-388-6323	Matthew Hunter fax	Advisor
Norwich U. Broadcast BR	WNUB-FM Wattage 285	Northfield Formats AOR,CHR	802-485-2437	Dr. Scott C. Fields fax	Dr. Scott C. Fields

WA 10

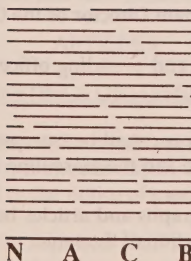
Centralia College Broadcast BR	KCED-FM Wattage 1000	Centralia Formats CHR	206/736-9391x243	Wade Fisher fax	Advisor
Eastern Washington U. Broadcast BR	KEWU-FM/AM Wattage 10000	Cheney Formats J	509-359-4226	Jim Allen fax	N. J. Brown
Green River Cmty. College Broadcast BR	KGRG-FM Wattage 100	Auburn Formats P	206-833-9111 x431	John Ramsey fax 206-939-5135	John Ramsey
Nathan Hale High School Broadcast BR	KNHC-FM Wattage 30000	Seattle Formats CHR	206/281-6215	Gregg Neilson fax 206-281-6929	Gregg Neilson
Pacific Lutheran U. Broadcast CA	KCCR-FM cable Wattage	Tacoma Formats AOR, P	206-535-8860	Stephen Kilbreath fax	Kerry A. Swanson
Skagit Valley College Broadcast BR	KSVR-FM Wattage 100	Mount Vernon Formats P	206-428-1296 ofc	Wade Tonkin fax 206-428-1612	David Rosenfield
U. of Puget Sound Broadcast BR	KUPS-FM Wattage 100	Tacoma Formats P1, CO, J, ME, REG, W	206-756-3288	Julie Leydelmeyer fax 206-756-3645	Dale Bundrant
Washington State U. Broadcast BR	KZUU-FM Wattage 800	Pullman Formats P1	509-335-2208	Ben Rupp fax 509-335-4636	Dan Maher
Washington State U. Broadcast CA	KUGR-FMca Wattage 0	Pullman Formats	509-335-5042	Scott Bush fax 509-335-6532	Neal Robison
Whitworth College Broadcast BR	KWRS-FM Wattage 100	Spokane Formats CHR, CL, J, REG, P	509-466-3276	Laura Rush fax 509-466-3221	Ron Hatch

WI 6

Beloit College Broadcast BR	WBCR-FM Wattage 100	Beloit Formats U	414-272-1052	Station Mgr. fax	Advisor
Burlington Area Schools Broadcast BR	WBSD-FM Wattage 300	Burlington Formats AOR, J, ME, REG, P, U	414-763-6532	Terry Havel fax 414-763-6532	Terry Havel
U. of Wisconsin - Eau Claire Broadcast BR	WUEC-FM Wattage 740	Eau Claire Formats AOR,CHR,CL,F,J,P,U	715/836-4170	Richard Gegenbach fax	Dr. Robert Bailey
U. of Wisconsin - Oshkosh Broadcast BR,CA	WRST-FM Wattage 960	Oshkosh Formats C, F, B, J, NA, REG, P, U	414-424-3113	Dennis Schroeder fax 414-424-1100	Ben Jarman
U. of Wisconsin - Platteville Broadcast BR	WSUP-FM Wattage 2500	Platteville Formats AOR	608-342-1165 stn	Ellen Keld fax 608-342-1254	Dr. George Smith

U. of Wisconsin - Stevens Point Broadcast BR	WWSP-FM Wattage 3610	Stevens Point Formats F, J, ME, NA, REG, P, U	715-346-3755	Dan Seeger fax 715-346-3957	Mark Tolstedt
WV 3					
Alderson-Broadbuss College Broadcast BR, CA	WQAB-FM Wattage 10	Philippi Formats CHR, J, P, U	304/457-1700	Jim Greco fax 304-457-6239	Robert Powell
Bethany College Broadcast BR	WVBC-FM Wattage 1100	Bethany Formats AOR,CL,CR,F,J,ME,NA,P,REG,REL	304-829-7853	Pat Sutherland fax 304-829-7108	Pat Sutherland
Marshall U. Broadcast BR	WMUL-FM Wattage 1150	Huntington Formats AOR, CR, G, J, ME, NA, P, REG, REL, U	304-696-2295	Brad Williamson fax 304-696-3333	Charles G. Bailey

SECTION 22



1993 STATION HANDBOOK

BY-LAWS
OF
THE NATIONAL ASSOCIATION OF COLLEGE BROADCASTERS
(A RHODE ISLAND NON-PROFIT CORPORATION)

Revised 12/14/92

ARTICLE 1

DEFINITIONS

As used in these By-laws, unless the context otherwise requires, the term:

- 1.1 "Board" means the Board of Directors of the Corporation which is a group of individuals vested with the management of the affairs of the Corporation.
- 1.2 "By-laws" means the initial By-laws of the Corporation, as amended from time to time which act as rules to regulate or manage the affairs of the corporation.
- 1.3 "Articles of Incorporation" means the initial certificate of incorporation of the Corporation, as amended, supplemented or restated from time to time.
- 1.4 "Corporation" means The National Association of College Broadcasters.
- 1.5 "Directors" means the directors of the Corporation.
- 1.6 "Incorporator" means the incorporator of the Corporation.
- 1.7 "Member" means one having membership rights in the Corporation.
- 1.8 "Non-Profit Law" means the Rhode Island General Laws governing non-profit corporations.
- 1.9 "Non-Profit" means no part of the Corporation's income or profit is distributable to its members, directors or officers except as permitted by law.
- 1.10 "Office of the Corporation" means the offices of the Corporation.
- 1.11 "Executive Director" means the Executive Director and Chief Executive Officer of the Corporation.
- 1.12 "Associate Director" means the Associate Director of the Corporation.
- 1.13 "Chairperson" means the chairperson and presiding officer of the Board of Directors of the Corporation.
- 1.14 Whenever appropriate, the singular form shall be interpreted as plural and vice-versa and the neuter includes the masculine and feminine and the masculine includes the feminine and vice-versa.
- 1.15 The captions or headings of the paragraphs and articles hereof are for convenience only and shall not control or affect the meaning or construction of the same.
- 1.16 "Trustees" means the Board of Trustees of the Corporation which is a group of individuals vested with the management of those financial and legal affairs of the Corporation as delegated to it by the Board of Directors of the Corporation.

ARTICLE 2

NAME AND PURPOSE

2.1 Name. The name of the corporation shall be The National Association of College Broadcasters.

2.2 Purpose. The National Association of College Broadcasters is a corporation formed: To provide an exchange of ideas, programming and information in the student media community and among students, faculty and professionals; To facilitate growth, prestige and recognition of the student media community; To protect and lobby for the laws and regulations that affect the student media community to the extent allowed by law; To encourage and assist student stations and individuals in attaining high standards which will enhance the communities served; To provide opportunities for individuals with an interest in media and communications; To support student media endeavors and encourage unique and creative innovations in that community.

ARTICLE 3

MEMBERS

3.1 Membership. Members of the Corporation shall be college television or radio stations, students and faculty members in the field of communications or journalism and such other individuals as may apply and who are interested in the objects and purposes of the Corporation that have applied for and been accepted for membership by the Board of Directors of the Corporation. Membership is subject to abidance of the provisions of these By-laws.

3.2 Classes of Members. The Board, by a majority vote, may create one or more classes of membership and may prescribe the designations, voting rights (if any), powers, privileges and method of selection of each such class.

3.3 Deprivation or Suspension of Membership. No Member may be deprived of its membership or be suspended as a Member without cause except by the vote of the majority of all Members entitled to vote, but any Member may be deprived of its membership or be suspended as a Member with cause by a majority vote of the Members entitled to vote or of the Board. Cause for termination includes, but is not limited to, nonpayment of dues, non-compliance with conditions of membership or chronic disturbances in the conduct of the Corporation.

3.4 Effect of Death, Resignation or Deprivation of Membership. All of the rights, powers and privileges of any Member of any class shall continue as follows: if the Member is an individual, until her death or resignation, or the deprivation or suspension of membership; if the Member is a college, university or high school, until the Member no longer operates a radio or television station, or the deprivation or suspension of membership.

3.5 Dissemination of By-laws. Each present and new Member shall receive a copy of these By-laws.

ARTICLE 4

MEETINGS OF MEMBERS

4.1 Annual Meeting. A meeting of Members shall be held annually for the election of Directors and the transaction of other business at such hour and on such day in October, November or December as may be determined by the Board and designated in the notice of meeting.

4.2 Place of Meeting. Every meeting of the Members shall be held at the offices of the Corporation or at such other place as shall be specified or fixed in the notice of such meeting or in the waiver of notice thereof.

4.3 Special Meetings. A special meeting of Members may be called at any time by the Board or by the Executive Director, unless otherwise proscribed by statute, and shall be called by the Executive Director on the written demand of Members holding ten percent (10%) of the total number of votes entitled to be cast at such meeting. Such written demand shall state the date and month of such meeting. At any special meeting of Members only such business may be transacted which is related to

the purpose or purposes of such meeting set forth in the notice thereof given pursuant to section 4.4 of the By-laws or in any waiver of notice thereof given pursuant to section 4.5 of the By-laws.

4.4 Notice of Meetings. Except as provided in Section 4.3 and 4.5 of the By-laws, whenever Members are required or permitted to take any action at a meeting under the Non-Profit Law, the Articles of Incorporation, or the By-laws, written notice shall be given stating the place, date and hour of the meeting and, unless it is the annual meeting, indicating that it is being issued by or at the direction of the person or persons calling the meeting. Notice of a special meeting shall also state the purpose or purposes for which the meeting is called. A copy of the notice of any meeting shall be given, personally or by mail, not less than fourteen (14) nor more than ninety (90) days before the date of the meeting, to each Member entitled to notice of such meeting. If mailed, such notice shall be deemed to be given when deposited in the United States mail, with postage thereon prepaid, directed to the Member at its address as it appears on the record of Members, or, if the Member shall have requested that notices be mailed at some other address, then directed to such other address.

4.5 Waiver of Notice. Notice of meeting need not be given to any Member who submits a signed waiver of notice, in person or by proxy, whether before or after the meeting. The attendance of any Member at a meeting, in person or by proxy, without protesting prior to the conclusion of the meeting the lack of notice of such meeting, shall constitute waiver of notice by said Member.

4.6 Quorum of Members: Adjournment. Members entitled to one tenth (1/10) of the total number of votes entitled to be cast at any meeting of Members, present in person or represented by proxy, shall constitute a quorum for the transaction of any business at any such meeting, unless otherwise provided by law or by these By-laws. When a quorum is once present to organize a meeting of Members, it is not broken by the subsequent withdrawal of any Members or their proxies.

4.7 Voting: Proxies. Every Member of record shall be entitled at every meeting of Members to one or two votes based on the type of membership held. The Board of Directors shall decide the voting rights of each class of membership. All individuals holding the same class of membership shall have the same voting rights. At any meeting of Members, a quorum being present, all matters except as otherwise provided by law or by the By-laws shall be decided by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to vote thereon. In voting on any question on which a vote by ballot is required by law or is demanded by any Member entitled to vote, the voting shall be by ballot. Each ballot shall be signed by the Member voting or by its proxy. On all other questions, the voting may be viva voce. Every Member entitled to vote at a meeting of shareholders or to express consent or dissent without a meeting may authorize another person to act for it by proxy.

4.8 Organization. At every meeting of Members, the Chairperson of the Board of Directors shall preside over the meeting. The Executive Director or his assistant shall act as Secretary of the meeting. In case none of the officers above designated to act as Chairperson and Secretary of the meeting, respectively, shall be present, a Chairperson and a Secretary of the meeting, as the case may be, shall be chosen by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to vote at the meeting.

4.9 Order of Business. The order of business at all meetings of Members shall be as determined by the Chairperson of the meeting, but the order of business to be followed at any meeting in which a quorum is present may be changed by a majority of the votes cast at such meeting by the Members present in person or represented by proxy and entitled to vote at the meeting.

4.10 Written Consent of Members Without a Meeting. Whenever the Members are required or permitted to take any action by vote, such action may be taken without a meeting on written consent, setting forth the action so taken or to be taken, signed by all the Members entitled to vote thereon. Such consent shall have the same effect as a unanimous vote of the Members.

ARTICLE 5

DIRECTORS

5.1 General Powers. Except as otherwise provided in the Articles of Incorporation, the business of the Corporation shall be managed by its Board. The Board may adopt such rules and regulations, not inconsistent with the Articles of Incorporation or the By-laws or applicable laws, as it deems proper for the conduct of its meetings and the management of the Corporation.

5.2 Number: Qualification: Term of Office. The number of Directors constituting the entire Board shall not be less than five (5) and, subject to such minimum, may be increased or decreased from time to time by amendment. The number of Directors shall be fixed initially by the Incorporator/s and may thereafter be changed from time to time by appropriate action of the Members or of the Board. Each Director shall be elected to hold office for a term of one year or until the annual meeting of Members next following her election and until her successor shall have been elected and shall qualify, or until her earlier death, resignation or removal. The term shall begin on the January 1st following the annual meeting of Members should it occur in November, or between 30-60 days after the annual meeting of Members should it not occur in November. In the latter case, the specific start date of the term will be determined by majority vote of the outgoing Board. This period will serve as a transition from the outgoing to the incoming Board to preserve organizational continuity. Directors may not serve more than three years. Directors must be Members or be duly appointed proxies of member stations. The Executive Director shall sit on the Board but shall not have any voting powers.

5.3 Election. Directors shall, except as otherwise required by law or by the Articles of Incorporation, be elected by a plurality of the votes cast at the Corporation's annual meeting of Members by Members entitled to vote in the election. The Board of Directors shall nominate, through a nominating committee, at least one and as many as two people, for each seat on the Board. The membership at large can also make nominations but only by petitions signed by twenty percent (20%) of the members entitled to vote in the election of Directors.

5.4 Newly Created Directorships and Vacancies. Newly created directorships resulting from an increase in the number of Directors and vacancies occurring in the Board for any reason, including the removal of Directors without cause, may be filled by vote of a majority of the Directors then in office, although less than a quorum, at any meeting of the Board or may be elected by a plurality of the votes cast by Members entitled to vote in the election at a special meeting of Members called for that purpose. A Director elected to fill a vacancy shall hold office until the annual meeting of Members next following her election at which the election of Directors is in the regular order of business and until her successor shall have been elected and shall qualify, or until her earlier death, resignation or removal.

5.5 Resignations. Any Director may resign at any time by written notice to the Executive Director or the Chairperson of the Board. Such resignation shall take effect at the time therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective.

5.6 Removal of Directors. Any or all of the Directors may be removed for cause by a majority vote of the Members or of the Board, provided there is a quorum of not less than a majority present at the meeting of Directors at which such action is taken, and any or all of the Directors may be removed without cause by vote of the Members.

5.7 Compensation. Each Director shall be entitled to receive from the Corporation such reimbursement for travel to Directors' meetings as the Board may from time to time determine, together with reimbursement for the reasonable expenses incurred by her in the connection with the performance of her duties provided such payment of expenses is made in accordance with an annual financial budget approved by a majority of the Board. Each Director who shall serve as a member of any committee of Directors in consideration of her serving as such shall be entitled to reimbursement for additional expenses incurred by her in the performance of her duties. Nothing in this section contained shall preclude any Director from serving the Corporation or its subsidiaries in any other capacity and receiving proper compensation therefor.

5.8 Place and Time of Meetings of the Board. Meetings of the Board, regular or special, may be held at any place within or without the State of Rhode Island, and may be held via telephone conference call. The times and places for holding meetings of the Board may be fixed from time to time by resolution of

the Board or in the notice of the meeting, unless contrary to resolution of the Board. If the meeting is to take place via telephone conference call, the Executive Director will be responsible for coordinating the call. Directors will be called at the telephone number designated by them for that purpose.

5.9 Annual Meetings. On the day when and at the place where the annual meeting of Members for the election of Directors is held, and/or as soon as practicable thereafter, the Board may hold its annual meeting, without notice of such meeting, for the purpose of organization, the election of officers and the transaction of other business. The annual meeting of the Board may be held at any other time and place specified in a notice given as provided in Section 5.11 of the By-laws for special meetings of the Board or in a waiver of notice thereof.

5.10 Regular Meetings. Regular meetings of the Board may be held at such times and places as may be fixed from time to time by the Board. Unless otherwise required by the Board, regular meetings of the Board may be held without notice.

5.11 Special Meetings. Special meetings of the Board shall be held whenever called by the Executive Director or the Chairperson of the Board or by any two or more Directors, and shall be held upon notice. Notice of each special meeting of the Board shall, if mailed, be addressed to each Director at the address designated by her for that purpose or, if none is designated, at her last known address at least seven days before the date on which the meeting is to be held; or such notice shall be sent to each Director at such address by telegraph, Telex, TWX, cable, telephone, wireless or similar means of communication, or be delivered to her personally, not later than the day before the date on which such meeting is to be held. Every such notice shall state the time and place of the meeting but need not state the purpose of the meeting, except to the extent required by law. If mailed, each notice shall be deemed given when deposited, with postage thereon prepaid, in a post office or official depository under the exclusive care and custody of the United States Postal Service. Such mailing shall be by first class mail.

5.12 Adjourned Meetings. A majority of the Directors present at any meeting of the Board, including an adjourned meeting, whether or not a quorum is present, may adjourn such meeting to another time and place. Notice of any adjourned meeting of the Board shall be given to all Directors whether or not present at the time of the adjournment. Any business may be transacted at any adjourned meeting that might have been transacted at the meeting as originally called.

5.13 Waivers of Notice of Meetings. Anything in these By-laws or in any resolution adopted by the Board to the contrary notwithstanding, notice of any meeting of the Board need not be given to any Director who submits a signed waiver of such notice, whether before or after such meeting, or who attends such meeting without protesting, prior thereto or at its commencement, the lack of notice to her.

5.14 Organization. The Board shall elect from amongst itself a Chairperson, a Vice-Chairperson and a Treasurer. The Board shall appoint a delegate from the Board of Trustees to the position of Treasurer. The Executive Director or his assistant shall act as Secretary at each meeting unless another Secretary is designated by the Chairperson. At each meeting of the Board, the Chairperson shall preside except that, in the absence of the Chairperson, the Vice-Chairperson shall perform the duties and exercise the powers of the Chairperson. The Secretary as designated by the Board shall act as Secretary at such meeting; and in the absence from any such meeting of a Secretary, the person presiding at the meeting may appoint any person to act as Secretary of the meeting.

5.15 Quorum. Unless a greater proportion is required by law or by the Articles of Incorporation, a quorum for the transaction of business or of any specified item of business at any meeting of the Board (i) in case and at any time that the Board shall consist of fifteen (15) or fewer directors, shall be at least one half of the entire number of Directors, and (ii) in case and at any time that the Board shall consist of more than fifteen (15) Directors, shall be at least five (5) Directors plus one additional Director for every ten (10) Directors (or fraction of that number) in excess of fifteen (15).

5.16 Action of the Board. All corporate action taken by the Board shall be taken at a meeting of the Board. Except as otherwise provided by the Articles of Incorporation or by law, the vote of a majority

of Directors present at the time of the vote, if a quorum is present at such time, shall be the act of the Board.

5.17 Meetings by Telecommunication. Any one or more members of the Board or any committee thereof may participate in a meeting of the Board or such committee by means of a conference telephone or similar communications equipment allowing all persons participating in the meeting to hear each other at the same time. Participation by such means shall constitute presence in person at a meeting.

5.18 Special Term of the Carry-Over Director. In order to preserve continuity of the Board from year to year, a Director from the previous Board, appointed by majority vote of the outgoing Board, shall remain as a non-voting ex-officio Director of the Corporation for up to three months following the end of her term. The Board may at any time within the above restraints terminate such person's directorship with or without cause.

ARTICLE 6

EXECUTIVE COMMITTEE AND OTHER COMMITTEES

6.1 Executive Committee. The Board, by resolution adopted by a majority of the entire Board, may designate from among its members an Executive Committee. The Executive Committee shall consist of the elected officers of the Board namely, the Chairperson, the Vice-Chairperson, the Secretary, the Treasurer and one other Director appointed by the Chairperson. The Executive Committee shall be charged with the responsibility of directly overseeing the Executive Director and his staff. The Executive Committee shall provide that the will and decisions of the Board are executed by the Executive Director and his staff. The Executive Committee shall exercise all of the powers of the Board of Directors between meetings of said Board, except as limited by the Board. The Executive Committee shall be authorized to make decisions and any such decisions shall be considered decisions of the Board until such time that the Board next meets. The Executive Committee shall report to the Board.

6.2 Meeting of Executive Committee. The Executive Committee shall meet as needed, or at the request of the Board. Three members of the Executive Committee including the Chairperson or Vice-Chairperson and at least one other member of the Executive Committee shall be considered a quorum.

6.3 Standing Committees. The Board, by resolution adopted by a majority of the entire Board, may designate from among its members standing committees, each consisting of three (3) or more Directors, and each of which, to the extent provided in the resolution, shall have all the authority to act on behalf of the Board, except that no such committee shall have authority as to the following matters:

6.3.1 The submission to Members of any matter that needs Members' approval;

6.3.2 The filling of vacancies in the Board or in any committee;

6.3.3 The fixing of reimbursement for reasonable expenses incurred or the compensation of the Directors for serving on the Board or on any committee;

6.3.4 The amendment or repeal of the By-laws, or the adoption of new By-laws; or

6.3.5 The amendment or repeal of any resolution of the Board which includes among its terms a provision that is not amenable or repealable.

6.4 Special Committees. The Board may also designate from time to time from among its members special committees of the Board to perform special functions in carrying on the work of the Corporation. Special committees shall have only the lawful powers specifically delegated to them by the Board, except that no such committee shall have powers which are not authorized for any standing committees of the Corporation.

6.5 General. Any committee designated by the Board pursuant to Sections 6.1, 6.3 or 6.4 of the By-laws, and each of the members and alternate members thereof, shall serve at the pleasure of the Board. The Board may designate one or more Directors as alternate members of any such committee, who may replace any absent member or members at any meeting of such committee. Any committee may adopt such rules and regulations, not inconsistent with the Articles of Incorporation or the By-laws or applicable laws or the resolution of the Board designating such committee, as it may deem proper for the conduct of its meetings and the exercise by it of the authority of the Board conferred upon such committee by the resolution of the Board designating such committee.

ARTICLE 7

OFFICERS

7.1 Officers. The Board shall elect or appoint an Executive Director, and may elect or appoint one or more Associate Directors and other such officers to the Corporation as it may determine. The Executive Director's term is limited to two years. All other officers are limited to one-year terms in their respective offices. All officers' term of office shall begin immediately following their election or appointment. Officers may not serve more than three (3) consecutive terms in any single office. Any two or more offices may be held by the same person, except the office of Executive Director. The Board may use descriptive words or phrases to designate the standing, seniority or area of special competence of the Associate Directors elected or appointed by it. Each officer shall hold office for the term for which she is elected or appointed, and until her successor shall have been elected or appointed and qualified or until her death, her resignation or her removal in the manner provided in Section 7.2 of the By-laws. All officers as between themselves and the Corporation shall have such authority and perform such duties in the management of the Corporation as may be provided in the By-laws or as the Board may from time to time determine.

7.2 Removal of Officers. Any officer elected or appointed by the Board may be removed by majority vote of the entire Board with or without cause. All Board members must be present at a meeting called for the removal of an officer. The removal of an officer without cause shall be without prejudice to her contract rights, if any. The election or appointment of an officer shall not of itself create contract rights.

7.3 Resignations. Any officer may resign at any time in writing by notifying the Chairperson of the Board or the Executive Director. Such resignation shall take effect at the date of receipt of such notice or at such later time as is therein specified, and, unless otherwise specified, the acceptance of such resignation shall not be necessary to make it effective. The resignation of an officer shall be without prejudice to the contract rights of the Corporation, if any.

7.4 Vacancies. A vacancy in any office because of death, resignation, removal, disqualification or any other cause may be filled for the unexpired portion of the term by the Board at any regular or special meeting of the Board.

7.5 Compensation. Salaries or other compensation of the officers may be fixed from time to time by the Board.

7.6 Executive Director. The Executive Director shall be the chief executive officer of the Corporation and shall have general supervision over all business of the Corporation, subject, however, to the control of the Board and of any duly authorized committee of Directors. The Executive Director shall, if present, preside at all meetings of the Members. He may preside at meetings of the Board if the Chairperson, or in the absence of the Chairperson, the Vice-Chairperson, so decides. He may sign and execute in the name of the Corporation deeds, mortgages, bonds, contracts and other instruments, except in cases where the signing and execution thereof shall be expressly delegated by the Board or By-laws to some other officer or agent of the Corporation, or shall be required by law otherwise to be signed or executed; and, in general, he shall perform all duties incident to the office of Executive Director and such other duties as from time to time may be assigned to him by the Board. The Board of Directors may assign a spending cap whereby expenditures exceeding such cap shall require the approval of the Executive Committee of the Board of Directors.

7.7 Associate Directors. At the request of the Executive Director, or in his absence, at the request of the Board, the Associate Directors shall (in such order as may be designated by the Board or in the absence of any such designation in order of seniority based on length of employment as an officer of the Corporation) perform all of the duties of the Executive Director and so acting shall have all the powers of and be subject to all restrictions upon the Executive Director. Any Associate Director may sign and execute in the name of the Corporation deeds, mortgages, contracts or other instruments authorized by the Board, except in cases where the signing and execution thereof shall be expressly delegated by the Board or By-laws to some other officer or agent of the Corporation, or shall be required by law otherwise to be signed or executed; and shall perform such other duties as from time to time may be assigned to her by the Board or by the Executive Director.

7.8 Secretary. The Secretary, if present, shall act as Secretary of all meetings of the Members and of the Board, and shall keep the minutes thereof in the proper book or books to be provided for that purpose; she shall see that all notices required to be given by the Corporation are duly given and served; she shall be the custodian of the seal of the Corporation and may seal with the seal of the Corporation or facsimile thereof, all documents the execution of which on behalf of the Corporation under its corporate seal is authorized in accordance with the provisions of the By-laws; she shall have charge of the books, records and papers of the Corporation relating to its organization and management as a Corporation, and shall see that the reports, statements and other documents required by law are properly kept and filed; and shall, in general, perform all duties incident to the office of Secretary and such other duties as from time to time may be assigned to her by the Board or the Executive Director.

7.9 Treasurer. The Treasurer shall have charge and custody of, and be responsible for, all funds, securities and notes of the Corporation; receive and give receipts for moneys due and payable to the Corporation from any sources whatsoever; deposit all such moneys in the name of the Corporation in such banks, trust companies or other depositories as shall be selected in accordance with these By-laws; against proper vouchers, cause for such funds to be disbursed by checks or drafts on the authorized depositories of the Corporation signed in such manner as shall be determined in accordance with any provisions of the By-laws, and be responsible for the accuracy of the amounts of all moneys so disbursed; regularly enter or cause to be entered adequate in books to be kept by her or under her direction full and adequate accounts of all moneys received or paid by her for the account of the Corporation; have the right to require, from time to time, reports or statements giving such information as she may desire with respect to any and all financial transactions of the Corporation from the officers or agents transacting the same; render to the Executive Director or the Board, whenever the Executive Director or the Board, respectively, shall require her so to do, an account of the financial condition of the Corporation and of all her transactions as Treasurer; exhibit at all reasonable times her books of account and other records to any of the directors upon application at the office of the Corporation where such books and records are kept; and, in general, perform all duties incident to the office of Treasurer and such other duties as from time to time may be assigned to her by the Board or the Executive Director.

7.10 Assistant Secretaries and Assistant Treasurers. Assistant Secretaries and Assistant Treasurers shall perform such duties as shall be assigned to them by the Secretary or by the Treasurer, respectively, or by the Board or by the Executive Director.

ARTICLE 8

GRANTS, CONTRACTS, CHECKS, DRAFTS, BANK ACCOUNTS, ETC.

8.1 Grants. The making of grants and contributions and otherwise rendering financial assistance for the purpose of the Corporation, may be authorized by the Board. The Board may authorize any officer or officers, agent or agents, in the name and behalf of the Corporation to make any such grants, contributions or assistance.

8.2 Execution of Contracts. The Board may authorize any officer, employee or agent, in the name and on behalf of the Corporation, to enter into any contract or execute and satisfy any instrument, and any such authority may be general or confined to specific instances, or otherwise limited.

8.3 Loans. The Executive Director or any other officer, employee or agent authorized by the By-laws or by the Board may effect loans and advances at any time for the Corporation from any bank, trust company or other institutions or from any firm, corporation or individual and for such loans and advances may make, execute and deliver promissory notes, bonds or other certificates or evidence of indebtedness of the Corporation, and when authorized so to do may pledge and hypothecate or transfer any securities or other property of the Corporation as security for any such loans or advances. Such authority conferred by the Board may be general or confined to specific instances or otherwise limited.

8.4 Checks, Drafts, etc. All checks, drafts and other orders for the payment of money out of the funds of the Corporation and all notes or other evidences of indebtedness of the Corporation shall be signed on behalf of the Corporation in such manner as shall from time to time be determined by resolution of the Board.

8.5 Deposits. The funds of the Corporation not otherwise employed shall be deposited from time to time to the order of the Corporation in such banks, trust companies or other depositories as the Board may select or as may be selected by an officer, employee or agent of the Corporation to whom such power may from time to time be delegated by the Board.

ARTICLE 9

INDEMNIFICATION

9.1 The Corporation shall indemnify any person made, or threatened to be made, a party to any action, suit or proceeding by reason of the fact that she is or was a Director or officer of the Corporation, against all reasonable expenses, including attorneys' fees, actually and necessarily incurred by her in connection with the defense of such action, suit or proceeding, or in connection with any appeal therein, and including the cost of court approved settlements, to the fullest extent and in the manner set forth in and permitted by the Non-Profit Corporation Law and any other applicable law, as from time to time is in effect; provided that the Corporation determines that said Director or officer (a) was acting in her official capacity as Director or officer of the Corporation, (b) conducted herself in good faith, (c) reasonably believed that her conduct was in the best interests of the Corporation, and (d) had no reasonable cause to believe that her conduct was unlawful. Said determination shall be made in accordance with the applicable Non-Profit Law. Such right of indemnification shall not be deemed exclusive of any other rights to which such director or officer may be entitled apart from the foregoing provisions.

9.2 The Board, in its discretion, shall have the power on behalf of the Corporation to indemnify any person, other than a Director or officer, made a party to any action, suit or proceeding by reason of the fact that her testator or intestate, is or was an employee of the Corporation.

9.3 The Board in its discretion shall have the power to purchase and maintain insurance.

ARTICLE 10

FEES, DUES AND ASSESSMENTS

10.1 Fees, Dues and Assessments. The Board shall have the power, from time to time in its discretion, to fix admission fees, annual dues and special assessments, provided, however, that if such fees, dues and special assessments are in different amounts for different classes of Members, the amounts payable by all Members of one class shall be determined on the same basis.

10.2 When Payable. Notice shall be sent promptly to all affected persons of any admission fees, annual dues or special assessments so imposed. Members who fail to pay their dues, subscriptions or assessments within thirty (30) days from the time they become due shall be notified by the Secretary, and if payment is not made within the next succeeding thirty (30) days, shall be reported to the Board as in arrears, and if so ordered by the Board shall be dropped from the rolls and thereupon forfeit all rights and privileges of membership.

ARTICLE 11

BOOKS AND RECORDS

11.1 Books and Records. The Corporation shall keep, at the office of the Corporation, correct and complete books and records of account and shall keep minutes of the proceedings of the Members, Board, Executive Committee and standing committees, if any. Any of the foregoing books, minutes or records may be in written form or in any other form capable of being converted into written form within a reasonable time.

11.2 Inspection of Books and Records. Except as otherwise provided by law, the Board shall determine from time to time whether, and, if allowed, when and under what conditions and regulations, the account, books, minutes and other records of the Corporation, or any of them, shall be open to the inspection of the Members.

ARTICLE 12

SEAL

The Board may adopt a seal which shall be in the form of a circle and shall bear the full name of the Corporation and the year of its incorporation.

ARTICLE 13

FISCAL YEAR

The fiscal year of the Corporation shall be determined, and may be changed, by resolution of the Board. The initial fiscal year will be July 1 - June 30.

ARTICLE 14

VOTING OF SHARES HELD

Unless otherwise provided by resolution of the Board, the Board may, from time to time, appoint one or more attorneys or agents of the Corporation, in the name and on behalf of the Corporation, to cast the votes which the Corporation may be entitled to cast as a shareholder or otherwise in any other corporation, any of whose shares or securities may be held by the Corporation, at meetings of the holders of the shares or other securities of such other corporation, to consent in writing to any action, by any such other corporation, and may instruct the person or persons so appointed as to the manner of casting such votes or giving such consent, and may execute or cause to be executed on behalf of the Corporation and under its corporate seal, or otherwise, such written proxies, consent, waivers or other instruments as she may deem necessary or proper in the premises; or the Executive Director may himself attend any meeting of the holders of the shares or other securities of any such other corporation and thereat vote or exercise any or all other powers of the Corporation as the holder of such shares or other securities of such other corporation.

ARTICLE 15

AMENDMENTS

The By-laws may be altered, amended, supplemented or repealed, or new By-laws may be adopted, by the vote of the Members at the time entitled to vote in the election of Directors. Except as may be otherwise provided in a By-law adopted by the members, the By-laws may be altered, amended, supplemented or repealed, or new By-laws may be adopted, by the Board, provided that a vote of a majority of the entire Board shall be required to change the number of authorized Directors. If any By-law regulating an impending election of Directors is adopted, altered, amended, supplemented or repealed by the Board, such By-law shall be set forth in the notice of the next meeting of the Members for the election of Directors, together with a concise statement of the changes made. Any By-laws

adopted, altered, amended or supplemented by the Board may be altered, amended, supplemented or repealed by the Members entitled to vote thereon, but the Board shall have no power to alter, amend, supplement or repeal any By-law adopted, altered, amended or supplemented by vote of the Members.

ARTICLE 16

CHAPTERS

16.1 Qualifications. Chapters may be started by an individual or a station. If a station is starting a chapter, there must be a specific person or station position that will act as the individual responsible for starting the chapter.

16.2 Applications. Individuals wishing to start a Chapter must submit an application to the Board of Directors. The application must include a resumé of the individual starting the Chapter, an agenda for the Chapter, a list of other individuals or stations that will be supporting the project and geographical boundaries of the area the Chapter will cover.

16.3 Board Approval. Approval of applications shall be based on qualifications of the individual submitting application and on geographical considerations. Membership criteria may not restrict admission on the basis of race, gender, sexual orientation, national origin, ethnicity or handicap status.

16.4 Geographical Jurisdiction. Chapters approved by the Board shall have jurisdiction over a specific geographical area. The Board may at any time, shift, change or revoke that jurisdiction.

16.5 Corporate Recognition. Approval of an application for a Chapter will signify that the Corporation officially recognizes the Chapter. Recognition signifies that the Chapter president or any agent of his or her selection may act as an agent of the Corporation for the following activities: to organize regional conferences; to organize regional program cooperation and exchanges, to solicit, compile and/or submit articles to *College Broadcaster*; to organize exchange training programs; and to organize local cooperative actions to pool their resources.

16.6 Finances. Chapters, once recognized by the Corporation, will receive from the Corporation five dollars (\$5) per year per Station Membership and one dollar (\$1) per year per Individual Membership that falls within the chapter's jurisdiction. These funds will cover costs incidental to maintaining a Chapter. Chapters will be responsible for their own fundraising for specific events or activities such as publishing a newsletter or organizing a regional conference.

16.7 Requirements. Chapters must maintain at least three (3) Station Members. Chapters must submit one report each semester. Reports must include a list of activities that the Chapter has organized as well as a list of activities planned for the next semester. Chapters must submit one article per year to *College Broadcaster*. Chapters must meet at least once per year. Chapters must be led by an individual or board democratically elected by its members.

16.8 Organization. Chapters will be run by an individual or a board of individuals selected by the Members within each Chapter's jurisdiction. If it is an individual that runs the Chapter, that individual will be the Chief Executive Officer ("CEO") of the Chapter. If it is a board that runs the Chapter, the board will elect amongst itself an individual to be the chairperson and CEO. The CEO of the Chapter will be the Chapter's representative to the Corporation's Board of Directors. Chapters will officially be based at the school or station where the CEO of the Chapter resides, works or attends. The Chapter, however, may elect to keep its mailing address and telephone number constant.

16.9 Start-up. During its first year, the Chapter will be run by the individual who submits and has approved an application to start a Chapter. Within one year of the date of approval, the individual must organize democratic management elections amongst the Members of his or her chapter.

ARTICLE 17

DISSOLUTION

17.1 Declaration of Dissolution. The Corporation may only be dissolved or declared dissolved by unanimous resolution of the Board. Such declaration shall not be less than sixty (60) days before the actual dissolution of the Corporation. Upon declaration of dissolution of the Corporation, notice shall be sent to all Members stating the reason or reasons for such dissolution. Said notice shall be given not less than sixty (60) days before the actual dissolution of the Corporation and shall include a complete financial report listing all of the Corporation's assets including subsidiaries and all of the Corporation's liabilities, current or pending, and said notice shall be deemed given when placed in the custody of a United States Postal worker with first class postage affixed.

17.2 Financial Settlement. The Board shall ensure that all accounts are settled before the Corporation is dissolved. Any assets that shall remain after all accounts have been settled shall be donated to any non-profit corporation or may be given to several non-profit corporations of the Board's selection.

ARTICLE 18

ADOPTION

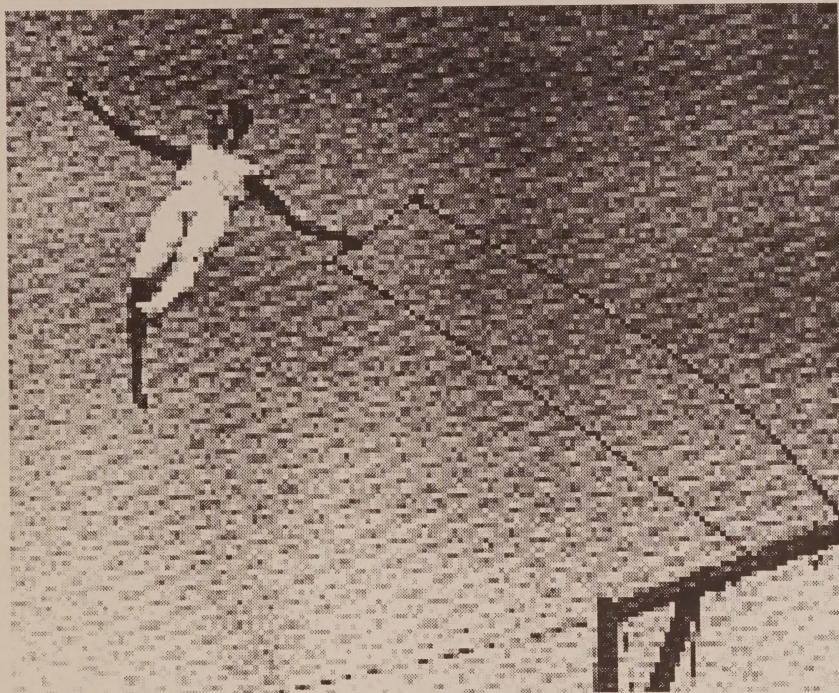
The By-laws shall become effective upon adoption by the Board of Directors of The National Association of College Broadcasters at a special meeting called for the purpose of adoption. Notice of this meeting with a copy of the By-laws shall be sent to all Directors and Chapters of The National Association of College Broadcasters and individual members not associated with a Chapter, if any, at least one (1) week before this meeting date.

ARTICLE 19

OTHER PROCEDURES

All procedures not covered by these By-laws shall be governed by the latest edition of Roberts Rules of Order.

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